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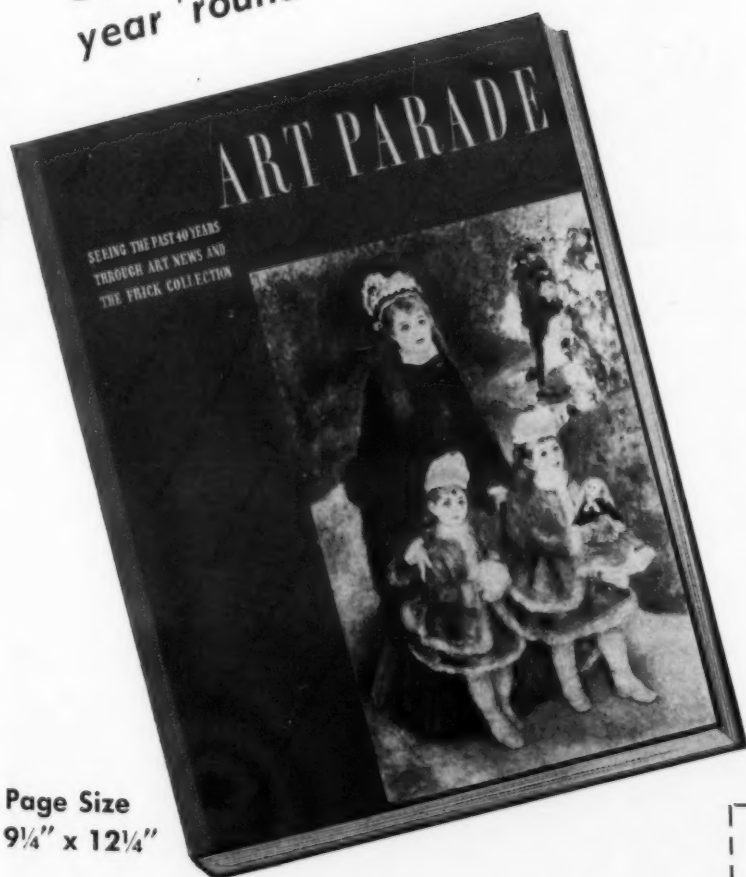
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EDITOR'S LETTERS

SIR:

Let me say that I find ART NEWS one of the most interesting magazines that I read. And that, from a completely unartistic person, is high praise indeed. The color reproductions seem to me to be exceptionally fine and the articles are written for the most part with intelligence and feeling without being in the least "arty."

Yours, etc.

EDWIN L. ADAMS

Oakland, Calif.

SIR:

As a subscriber of ART NEWS I would appreciate it very much if you would be so kind and publish any



AN UNIDENTIFIED painting submitted to ART News and its readers in the hope of discovering its author.

one of the paintings I own with the idea of finding the master who actually painted the canvas.

Yours, etc.

JOHN HANS MOHNEN

Portland, Oregon

SIR:

I have found a great deal of pleasure and information in the recent copies of ART NEWS. They have helped in my recovery here from a long illness. Thanks very much.

Yours, etc.

ERNEST E. RICH

Miami, Florida

SIR:

Through the school in which I teach I am fortunate enough to be able to read ART NEWS and needless to say, how happy we are to be able to have it!

In a recent issue which contains your article on "Is the Sharp Focus Clear?" you have interpreted the work of the painters included in such a clear and appealing manner. It is so gratifying to read an article such as this and to find a critic who

honestly agrees with most of one's own reactions.

Unfortunately I have not been able to get to New York in quite a long time so it is a revelation to have the shows brought to me this way.

Yours, etc.

HOBSON PITTMAN

Upper Darby, Penn.

SIR:

I have read with much interest Doris Brian's article "Is the Sharp Focus Clear?" in your March 1 issue.

I agree with many of the statements Miss Brian makes, particularly with her remark that a premature classification of trends is very dangerous. To pigeonhole artistic tendencies in the making would seem to be the angle of a research worker, but it certainly is not in line with the natural development of any living art style.

It is also at variance with all the previous commendable efforts of the Museum to show good works of leading artists in which the "expression" and not the language, was the main issue. In his excellently written book *The Spirit of the Form*, Elie Faure points out that all art tendencies in which the "perfection" of the medium and the subject matter become predominant resulted in art that was decadent. In these instances there no longer existed the emotional impact which is, after all, the point of departure of all great art creation. Instead, an empty *métier* was pushed to the utmost naturalistic perfection.

I very much doubt that the "realist" or "magic realist" tendency actually exists in American art. In the confusion of the show, a few painters were noted who do paint in that style, but one should have waited to see whether it would develop instead of giving them hollow encouragement. The reclassification of "modern primitive" to "magic realist" also was confusing.

I am completely in accord with the role of the Museum of Modern Art in giving us an impartial survey of existing forces. But the first step in doing this is to recognize whether a tendency is strong enough to be called a force.

Yours, etc.

LADISLAS SEGY

New York City

SIR:

Congratulations on your maintaining the ART NEWS at its present level in spite of war conditions. You must be happy to be able to do it.

LAURIE KALDIS

Albright Art Gallery

Buffalo, N. Y.

ART NEWS

FOUNDED 1902

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ART NEWS OF AMERICA

Artists' Battalion

PROJECTED for some months now, a "war artist unit" is getting underway in Washington, its purpose to send groups of from two to five artists to the theatres of war to record the battlefields and the life of the American soldier. The project is under the direction of Major General Eugene Reybold, Chief of Engineers. His Advisory Committee consists of David Finley of the National Gallery of Art, Edward Rowan of the Federal Section of Fine Arts, George Biddle, artist and member of the Department of State Art Commission, and Reeves Lewenthal of Associated American Artists.

ous candidate for such a show. The irresponsible gaiety of Chagall is seen in his *Clown à Cheval*—a balancing act offering full scope for his talents. Dufy as depicter of the big top is less familiar, his *Cirque Medrano* being one of his relatively rare figure pieces. Of Americans in the group Gerard Hordyck and Julien Ritter at least prove a match for the foreign element.

Hartford Talent

LOCAL interest and varied artistic appeal marked the Wadsworth Atheneum's "Paintings by Five" show, an affair wherein a mu-



ROUAULT'S "Clown à Cheval," included in the "Circus and Theatre" show at the Vigevano Galleries, Los Angeles.

ists Galleries. The War Department will also assist in the organization of the battalion, some units of which have already been sent overseas. Though the majority of these artists are already in the Armed Forces, some civilians will also be permitted to participate. The paintings, etchings, drawings, and sketches which result will be extensively exhibited.

Circus in Paint

AN ENGAGING show at the Vigevano Galleries in Los Angeles brings together notable modern artists who have elected to represent the circus. Jean de Botton is one, Marie Laurencin another obvi-

ous trustee, an art school director, a college professor, a museum director, and a sculptor, all of them Hartford residents, demonstrated what they could do.

By the Atheneum's director, A. Everett Austin, there are the persuasive patterned pictures he paints in odd hours between his administrative and décor-designing activities. Braque-Picasso and Berman Romanticism have been cited as Austin's influences. By Robert W. Huntington, an Atheneum trustee, there are neat brisk watercolors and a pair of sympathetic oils. Frederick S. Hynd, director of the Hartford Art School, shows among others the Atheneum-

(Continued at bottom of page 7)

Designs for the Ballet

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by

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VERNISSAGE

NOWADAYS high taxes may cut into budgets, the support of donors and contributors may taper off, war may call both artists and staff members to the Armed Forces, but most of the museums of America are still on the job. And that job is not merely to keep doors open. The life of a museum centers in the continuing growth of its collections, in the fresh paths of interest that an object placed in the New Acquisitions Gallery can open up to members of its community, in the increased knowledge, the wider perspective which familiarization with this object must inevitably bring.

Some progressive museums prefer to specialize, to fine down till only the best in a limited field is contained. Others look to the all-round growth of their collections, to the balance between old and new, between East and West, between paintings and the decorative arts. All have the responsibility of encouraging contemporary American talent, of weeding out from the run of painting and sculpture made today those pieces whose worth will stand the test of time.

As a typical example from the heart of America we take the City Art Museum of St. Louis whose acquisitions for 1942-43

range from a superb fourth century B. C. head of a Greek maiden to Guston's *Martial Memory*, painted by one of the promising new generation of Americans. In-between tastes are also catered to. For Orientalists the suave Chinese gilt bronze deer, the pottery tomb figure of a Bactrian camel, both of the Tang Dynasty. Two of the old masters are from the sixteenth century, Gerard David's *Annunciation* and the splendid Holbein *Portrait of Lady Guldeford* reproduced in color on our cover. From the 1600s comes a rare Zurbaran still-life and Valentin de Boullongne's *Musical Party*, close to La Tour. The nineteenth century has as representatives a Remington bronze and Henry Lewis' *A Street in St. Louis*, document of the more spacious days when this Mississippi town still ranked as part of the Old South. Eilshemius' *Hula Dancers* make a whimsical transition to our own time where two important School of Paris artists stand out: Léger and Chagall. In addition to the contemporary American already mentioned St. Louis has lately added canvases by Frederick Shane and Tanasko Milovich and a bronze sculpture by the native son Walker Hancock to its collections. A representative Colonial group, arms and armor, Pueblo pottery, and modern Steuben glass each fits into its own category, has its own interested followers. How other museums about the country are carrying on we will examine in forthcoming issues of ART NEWS.

(Continued from page 6)

owned *Cello Exercise* and a landscape fantasy. John E. Taylor of the faculty of Trinity College paints sharply, produces still-life and landscapes with a mural decorator's flair. Dudley Talcott, the fifth contributor, draws genre scenes with gusto, alternates them with sculptures.

Prizes

AWARDS of \$1,000 each have been made to a number of creative artists in the fields of music, sculpture, painting, and literature by the American Academy of Arts and Letters and the National Institute of Arts and Letters. Sculptors so honored are Bruce Moore and Gertrude Lathrop, both of whom are noted for their animal subjects. Painter Isabel Bishop is another familiar winner. Hugh Ferriss, noted architectural consultant who has made pictorial records of the development of building design in this country, was similarly recompensed.

Camouflage Brochure

THE Cleveland Museum publishes, as the second of its "Art and War-Time" series issued by its Department of Education, a summary of the theory and practice of camouflage by Milton S. Fox of the Museum's staff who is Chairman of the Civilian Camouflage Committee, Cuyahoga County Council for Civilian Defense. Fox has studied his subject at the U. S. Army School of Camouflage at Fort Belvoir and has lectured throughout the country. The present booklet, which sells for

25¢, outlines a book he projects, is intended primarily for art teachers or individuals responsible for making plants, buildings, or other objects hard to define from the air.

Art History Grants

GRANTS-IN-AID, made possible through the Carnegie Corporation, have been awarded by the College Art Association to six graduate students of art history who are completing their work for their Doctor's degrees. \$800 went to Kenneth E. Foster of Chicago, student at New York University, whose thesis subject is *Occidental Criticism of Chinese Painting*. \$300 each is given to Walter L. Creese of Harvard, Hylton J. Thomas of the University of Chicago, Creighton W. Gilbert of New York University. Phyllis B. Pray and Marguerite Falbord, both also of N.Y.U., receive \$200 apiece.

Children's Gallery

PORTLAND'S children will benefit by an anonymous gift of \$5,000 presented to the Art Museum in the Oregon city for the establishment of a collection of works of art of particular interest to children. A group of "zoo" animals, many bright and modern but some illustrating important past periods, will be the first step. Displays will be installed at a convenient height.

Safety in Antiques

FINE furniture and works of art, in times of stress always a standard of safe investment with conser-

vative buyers, have lately shown exceptional values in the auction market. Notable examples were at the recent Wadsworth Lewis Sale cited in our last issue (we note herewith a correction: a George I "Lion Mask" armchair brought \$1,600, not \$16,000). This auction is encouraging to those who believe that all the first class antiques have already been bought up. In the market for fine furniture, as in that of paintings, there is constant ebb and flow. Collections are broken up and pass into the hands of dealers quite as readily as new ones are formed. A record of the past season would surprise many in the number of really important pieces that have changed hands, in the others still available.

Titian and Circle

RENAISSANCE reconstruction took place during the last week in April at Virginia Interment College, Bristol, Va., where Professor C. Ernest Cooke of the college had organized a showing of the art and times of "Titian and his Circle." Furniture, coins, books, and autographs of sixteenth century Venice set the stage for the pictures and drawings which included a painting of a dog and a mythological fragment both attributed to Titian by several authorities. Likewise accredited to the master himself is a charcoal study of the *Expulsion*, published by Hadeln. Titian's brother, Francesco Vecellio, Giorgione, Tintoretto, Veronese, Moroni, Garofalo, Boccacino, Baroccio, and Salviati are others whose contributions to a great period were represented.

The Last Word

● As a prelude to the opening of the Gallatin Collection at the Philadelphia Art Museum (see ART NEWS for February 15-28) three lectures on the subject of abstract art in relation to our times were given by Amedée Ozenfant, Henry Clifford, and James Johnson Sweeney respectively. On May 14, the day of the inauguration, Jean Hélion, noted abstractionist, will discuss the collection as a whole.

● A Spring Salon of non-representational and fantastic work by young painters and sculptors will be held at Art of This Century, the progressive gallery at 30 West 57th Street. All artists under thirty-five are invited to submit. Works must reach the gallery on or before May 8. A distinguished jury will select.

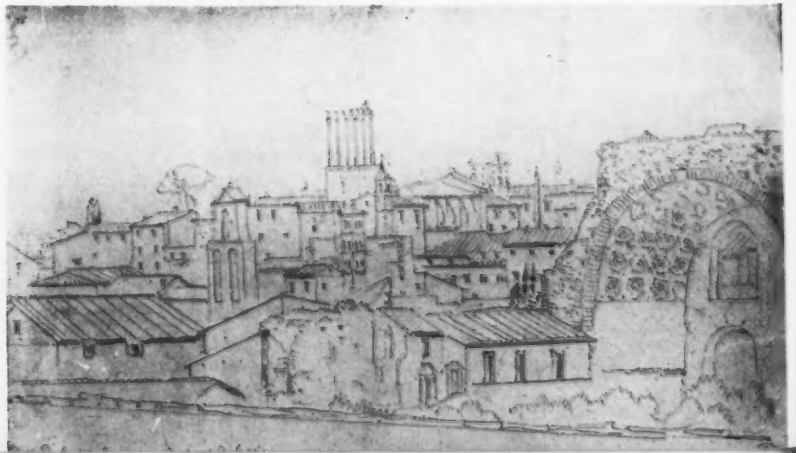
● A few days after the opening of the U. S. Treasury's "Art for Bonds" poster show at the Brooklyn Museum an inquiring newspaper reporter dug up the fact that the model who had posed for Alexander Brook's prize-winning contribution titled "Remember Me? I was at Bataan" was a draft violator. The man was arrested by FBI agents.

● The British end of the exhibition of war cartoons now current at the Metropolitan Museum of Art has at last arrived, artists represented including Lee, Anton, Bairnsfather, Reynolds, Browne, and Murray. This group is a replacement of the original one scheduled to make the opening but which was sunk in transit.



INGRES: "PORTRAIT OF A MAN" AGAINST A ROMAN BACKGROUND

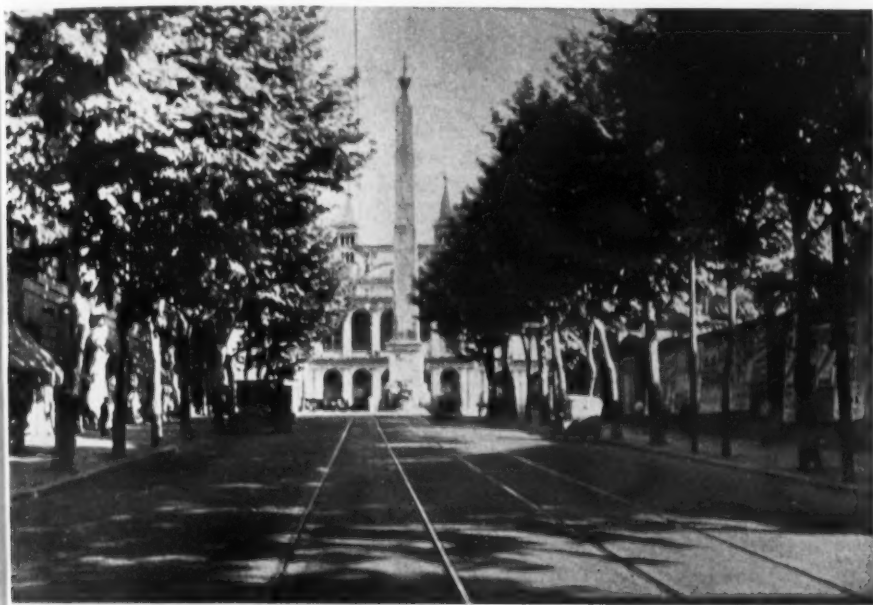
In the L. B. Williams Collection, Cleveland, this brilliantly precise characterization introduces the identical sketch which we see at lower right. Here Ingres has allowed himself unusual liberties. Camera study at left shows how he transposed the monuments of the Roman Forum, raising the Temple of Peace and transforming it into an open colonnade for the sake of greater interest.



Ingres and the Camera: Two Precisionists Look at Rome

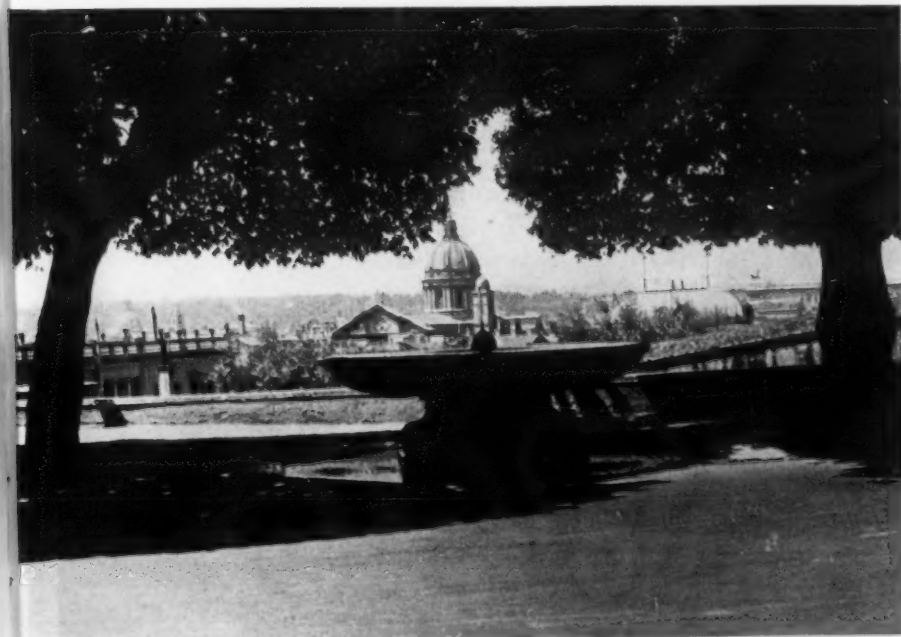
BY JOHN REWALD

*Sketches Backed Up By
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THE VIA SAN GIOVANNI now and then. Streetcars have replaced the donkey carts and grazing oxen of the early nineteenth century, trees blot out the view, yet the drawing (right) tallies scrupulously with the architecture of today despite enforced nearness of camera (left).

THE CLASSIC VIEW from the terrace of the Villa Medici attracted Ingres as it did every other artist who resided here. The camera sees it at left. Ingres' unusually free broad sketch (right), together with the others in this article, is in the Ingres Museum at Montauban.



Photos courtesy E. M. Friters

THE Italy which inspired Ingres was not one of sun-bathed southern vistas; it was the country of Classical art, the native land of Raphael and Michelangelo. If more accustomed to the scrutiny of a face than to the contemplation of a tree or a hillside, Ingres, nevertheless, was far from insensible to the beauty of the Italian landscape.

Holder of the Prix de Rome, Ingres arrived at the Eternal

City in 1806 at the age of twenty-six. The French Academy, where he was going to reside, had just been installed at the Villa Medici on the Pincio from which one could command a view of the entire city. At the end of its celebrated garden a small house was prepared for Ingres in which he could isolate himself, and here he spent the four years of his residence, occupied, for the most part, with the type of work which the



VILLA MEDICI and Trinita dei Monti, seen from north, make the background for Ingres' "Lady with Little Boy" in collection of Metropolitan.



SAME SUBJECT seen from the south by camera (above) and by artist (below) who was able to take up a more distant position than is now possible.



French state demanded of its scholars—that is, in composition based on the Antique, copies of old masters, and so on.

But apart from these obligatory tasks Ingres made a series of portraits of his friends, and in one of these, that of the painter Granet, a view of Rome forms the background. Indeed, in going to the Vatican to study the paintings of the Sistine Chapel, in visiting St. Peter's to assist at Papal ceremonies, or in his walks through the Forum in search of inspiration, Ingres did not neglect his opportunities to sketch different aspects of a city so rich in its monuments, so dazzling in its perspectives.

The numerous sketches of Rome found among the bundles which Ingres bequeathed to his native city, Montauban, were probably not executed during his stay at the Villa Medici but later, between 1811 and 1820. For when the term of his Scholarship expired, Ingres had decided to remain in a town where so many artistic riches were concentrated. Here he now faced some difficult years, during which it was not always easy to subsist upon his infrequent portrait commissions. No doubt this



THE CAMPIDOGLIO, photographed today (above) shows exactness of the pen-and-ink study (below). Note how artist guides himself by central vertical line. All these sketches were actually executed in Rome during Ingres' stay in this city, probably about the year 1815.



period presented plenty of leisure in which to stroll about and familiarize himself with this unique city. On such occasions he was sure to have with him the little notebook in which he set down picturesque views, sometimes drawing these with a pen which lightly outlined the principal forms, sometimes minutely setting them down in precise pencil strokes. Now and again these drawings served for backgrounds of the portrait studies—portraits more often of friends than of clients.

It was only after his return to Paris, in 1824, that official approval was granted the artist. Appointed professor at the Academy des Beaux-Arts, he was, ten years later at his own request, made director of that Villa Medici where, as a student, he had his first contact with Rome.

The Eternal City has naturally changed greatly in more than a century, but, almost without exception, the monuments which Ingres drew still stand. Because of new constructions, the growth of trees, and the like, it is, however, not always possible to stand in the exact spot from which the artist made his drawings. Wherever it was feasible, I endeavored to obtain photographs of Ingres "motifs." They reveal that the painter, despite a certain awkwardness which betrays his lack of familiarity with the theme, gave as much attention to veracity in his landscape studies as in his portraits. These leaves, mostly unpublished, no doubt had no other significance for him than as reminders of a city of which he said, upon his regretful departure: "Que Rome est belle, et que tout le reste est petit!"

Walt Kuhn Clowns in a Great Tradition

BY ROSAMUND FROST

SMALL works prove the big artist; or, by their sketches you shall know them. This is the point that is unmistakably made by Walt Kuhn's new show at Durand-Ruel. In these foot-square canvases the visitor immediately senses quality—a quality reminiscent of a great tradition but which at the same time backs up the artist's least conservative products. Some are finished pictures, some are merely in "the right kind of a mess" to comply with Kuhn's painting standards. In each one of them his theories, his credo, may be found neatly compacted. And of course the show as a whole is a timely, festive, and as appealing as the three-ring act which currently transforms Madison Square Garden into a Big Top.

A year and a half ago Walt Kuhn's peeps at the inside of show business, as seen in a group of black-and-whites at Marie Harriman's, cast an interesting sidelight on one of the enigmatic personalities in American painting. Now comes

their extension into oils—more substance behind the same human comedy. The classical theme of the clown is here strangely personalized by the artist's experience as a professional circus man. Unlike the dazzled "fan," Kuhn never throws color around for atmosphere; on the contrary, an occasionally brilliant palette represents a form of strict internal discipline. Here the small scale helps us to outstare those combinations which have sometimes seemed on the verge of breaking out of the big canvases.

Others are in blacks, whites, and greys, and in these a fresh element enters. Light, which for Kuhn has rarely played anything but a neon role, is now newly important. Striking athwart *The Rosin Back*, it discreetly models form, in *Ladies of the Ensemble* it stirs up atmosphere and glow.

From the persistence with which this artist, in his big pictures, has harped on the single figure, his public has up till now never had a chance to find out



"THE MANDOLINIST," classical in design (above). "Two Veterans," (below) a terse characterization which the artist painted to illustrate the meanness of the show business.



whether or not he could handle groups. The answer is, he can, and in such a way that it would never occur to you that they had been composed. Kuhn worked for years to achieve that compactness which often brought out the word "stiff" in connection with his painting.

In one or two of the heads the artist again tries something new. For instance, the stark make-up over strained facial muscles of *Smiling Clown* has given him the occasion to semi-abstract a face, compartmentalizing it with heavy black lines. In *Roger* he does this with still more rigidity so that the man's glance, extremely alive, ultra-aware, seems trapped behind his disguise.

If in general Kuhn's attitude toward the clown is curiously businesslike there are times when his dry humor breaks through. Note *The Esthete* ("smug, see?"), the petty rivalries of *Watching the Act*, the head of the young clown ("the Byronic type—he'll get over that!"). But one picture, *The Mandolinist*, gives forth entirely different overtones. First you think of Daumier, then the grace, the classicism lead further back to Watteau. Gradually you realize that here is our nearest link into the unbroken chain of French figure painting—the tradition sustained in turn by Corot and Manet which has found its last representative in Walt Kuhn, an American.



VERVE, humor, and rock-solid composition mark the "Clowns Dressing" at the Durand-Ruel show. Kuhn has only gone in for this type of subject in the past four years.

REVALUING HASSAM, U. S. IMPRESSIONIST

A **S**PLENDID collection of the typical work of Childe Hassam has been assembled by the Milch Galleries and is now on view. As it is seven years since his death, it gives us an opportunity to re-evaluate one of our country's influential painters.

Childe Hassam was born in Boston in 1859. He studied in the Boston Art School and later in Paris, under Boulanger and Lefebvre. His early watercolors reveal a thorough academic training, they also show that he drew very skillfully and was most sensitive to atmospheric effects. However, he soon fell under the influence of the French, Renoir, perhaps, first of all—as is revealed in the color of the exquisite little *At the Piano*—and later, Monet. He carried Monet's love of light and subtle disintegration of color to our shores, he applied it to Central Park and Newport and the Island of Appledore off Portsmouth. His method, so luminous in comparison to our contemporary work of the time, soon gave him great and merited popularity.

The climax of Hassam's career is represented by the series of pictures of Fifth Avenue in the last war when all the flags were out. Through this work alone, so true to its time, so exact in its atmosphere, he may be surely judged America's most brilliant Impressionist.

R. B. H.



AMONG THE FINEST of Hassam's New York views is "Madison Square," painted in 1890, included in the artist's retrospective at the Milch Galleries.

GLADYS R. DAVIS, A PASSIONATE COLORIST

FIVE MUSEUMS own Gladys Rockmore Davis' work. Three others have given her major awards at their annual shows. As the artist herself is barely past forty and has un-

doubted potentialities for further expansion, the show of her new work at Midtown Galleries seems occasion to pause and take stock of things. Five years ago a marked Renoir strain ran through Gladys Davis' work—but then it would be hard to imagine any painter of preëminently mother and child subjects who hadn't looked long and hard at this master of tender flesh. But infantile glowing pinks she soon carried to the next stage, becoming as known for the ruby intensity of her reds as for her ability to hold them within the scheme by means of poison greens and the swarthiest black ever seen. *Noel with Violin*, *End of Summer*, the sulky, silky *Woman with Veil* all show this done just about as well as can be.

Comes the question, what next? A hint of the future is perhaps contained in the *Portrait of Mimi*. Here is an entirely new palette—a white and blue that are really understood, as in some cool and precious porcelain. Where her still-lives take their theme from nature unadorned, in this canvas is a distinct effort at stylized arrangement. *After Christmas*, with its looseness, its nervous flicker, its nacreous highlights points to still another potential development. Either would be up to the artist's already notable accomplishment. R. F.



GLOWING REDS, swarthy blacks underlie Gladys Rockmore Davis' characteristic color scheme. "End of Summer" is in her show of new work at the Midtown Galleries.

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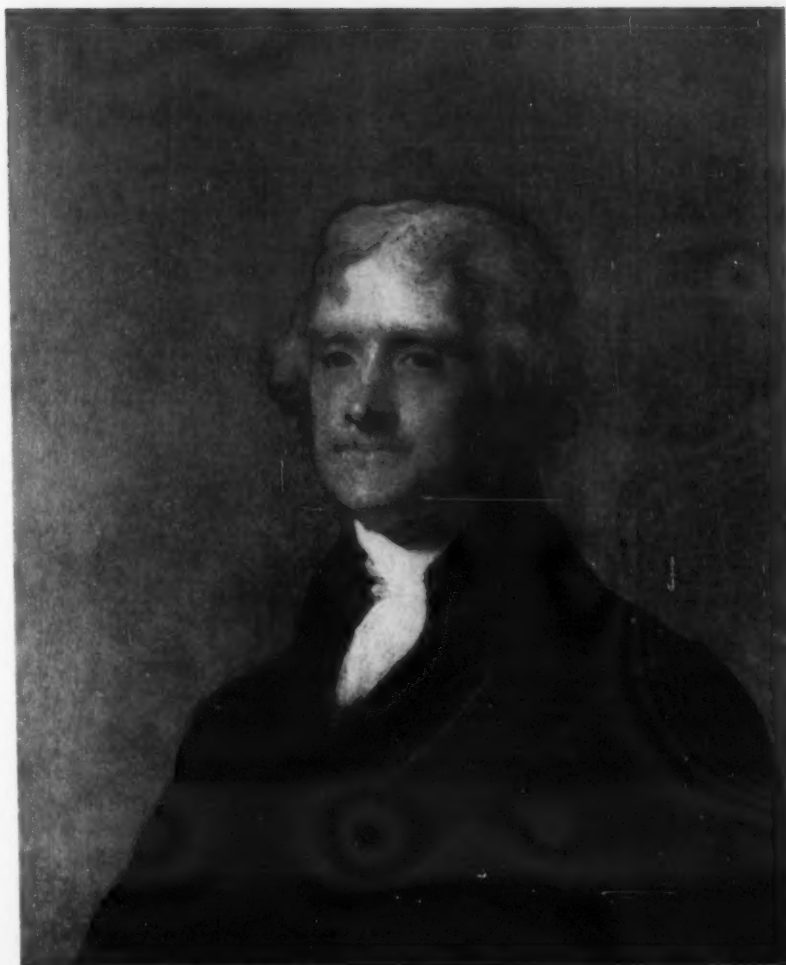
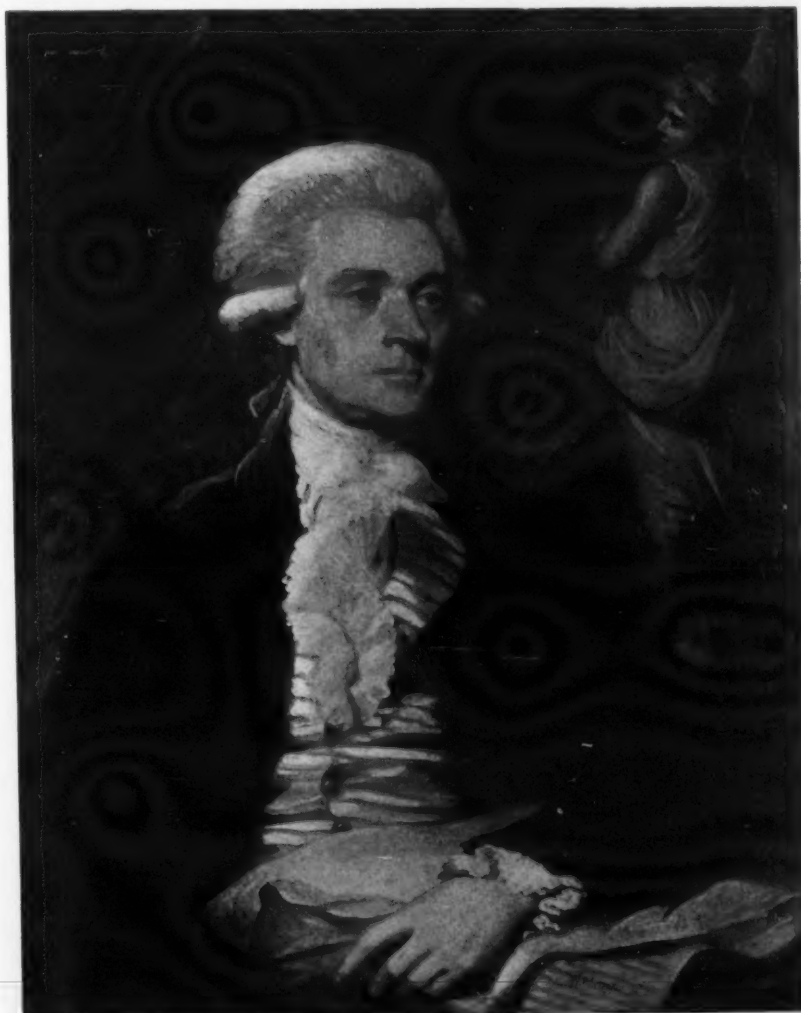
PORTRAIT OF A PATRIOT

*The Bicentennial of Jefferson
Celebrated in Paintings & Documents*

WITH a successful play in his honor making history on the New York stage and with the joint celebrations at Washington's National Gallery and Library of Congress, Thomas Jefferson on his two hundredth birthday is the great American of the moment. All three shows serve a double purpose. Primarily they stimulate patriotism by giving us a proper pride in our country's past; secondly, as models of scholarly documentation, each in its way augments our knowledge of our own history, helps us reconstruct the setting, the thought, the ideals of the time.

At the National Gallery a superb collection of portraits shows us Jefferson as he appeared to his contemporaries alongside of the men with whom he labored for the betterment of his country. The Library of Congress, for its part, has thrown open the largest and most comprehensive exhibition of Jefferson material ever assembled. This is particularly appropriate in that Jefferson's personal library

THE YOUNG JEFFERSON as painted in London in 1786 by Mather Brown. Lent by Mr. Charles Francis Adams.



GILBERT STUART'S "Portrait of Thomas Jefferson," known as the "Edgehill Portrait." Lent by Mr. and Mrs. P. S. Straus.

of some 6,000 volumes was purchased by Congress in 1815 and, although since depleted by fire, it constitutes the actual nucleus about which the collection as a whole has grown. Here, too, is the largest single assemblage of Jefferson letters and manuscripts.

It remained for the National Gallery to show us Jefferson as an architect and to enable us to visualize the persons and places to which these writings relate. The exhibition begins with an early likeness of the man painted by Mather Brown in London in 1786 for John Adams. There is the brilliant portrait by Rembrandt Peale depicting Jefferson as the man of action at the apex of his astonishing career. Next comes Sully's preliminary sketch for the celebrated full-length portrait executed for West Point. The mellowed and aging features of the statesman are recorded in the bronze life mask taken at Monticello in 1826 by Browere.

High spots down the line include two Trumbull miniatures, a St. Mémé drawing, and the magnificent Gilbert Stuart likeness, once owned by Jefferson himself. This canvas fits into a memorable Stuart group—a set of the first five Presidents. Other notables of the time include Hamilton, Franklin, Lafayette, and Houdon.

The architectural section of the exhibit, showing Jefferson's plans of Monticello and other mansions, the Virginia State Capitol, and the University of Virginia, give us an inkling of this man's many-sided attainments and of his vast influence on the style and development of American building.



BOLDINI'S "Portrait of a Lady,"
Lent by the Brooklyn Museum.



"MRS. CORNELIUS VANDERBILT" painted
by Madrazo. Lent by the sitter.



BY AN UNKNOWN of the 1880s: "Mrs.
August Belmont Sr." Lent by Mrs. A. Belmont.

Personalities of the Golden Nineties and Today

FROM baronial brownstones in New York, from Long Island mansions and others further afield, paintings that had hung for half a century or more were being taken down last week and sent in to the Grand Central Galleries to raise money for the Red Cross War Fund. "Portraits of Yesterday and Today" is the title of the show whose modern section offers visitors a chance to win a portrait commission by one of the contemporaries represented.

But it is the portraits of the Golden Nineties which give its look of magnificent solidarity to this affair. Not quite old enough to be family heirlooms, often painted as a kind of inventory of possessions and position, they give us a brilliant picture of an age which now seems fully as fabulous as any other pre-revolutionary epoch. Here are the burning-eyed beauties of Zuloaga and Boldini's at-

tenuated, rustling *élégantes*, among the latter the superb portrait of Mrs. Philip Lydig. The Sargent representation is notable with Ambassador Mrs. Henry White, Mrs. Twombly, and Countess Szechenyi outstanding in a group of eight. Painting names once world-shaking but long since out of fashion, like Carolus Durand and Madrazo, are recalled again in the likenesses of Mrs. William Astor and of Mrs. Cornelius Vanderbilt. Two conversation pieces, representing the grouped members of Astor and Belmont families are curiosities of their kind. Along with Reginald Rives in fashionable coaching togs by Newton is Bishop Potter painted with the sober clarity of Eastman Johnson's brush.

The modern contingent which pledges to paint the winners of a daily ticket drawing, includes such popular names as Sorine, Neilson, Brockhurst, and Paul Manship.

BY BRACKMAN, one of the contemporaries who offers his portrait painting services to the Red Cross: portrait of the distinguished collector, "Bartlett Arkell."



SIDNEY DICKINSON'S portrait of "His Excellency Heinrich de Kauffmann," Danish Minister to the United States. All paintings at Grand Central Galleries.



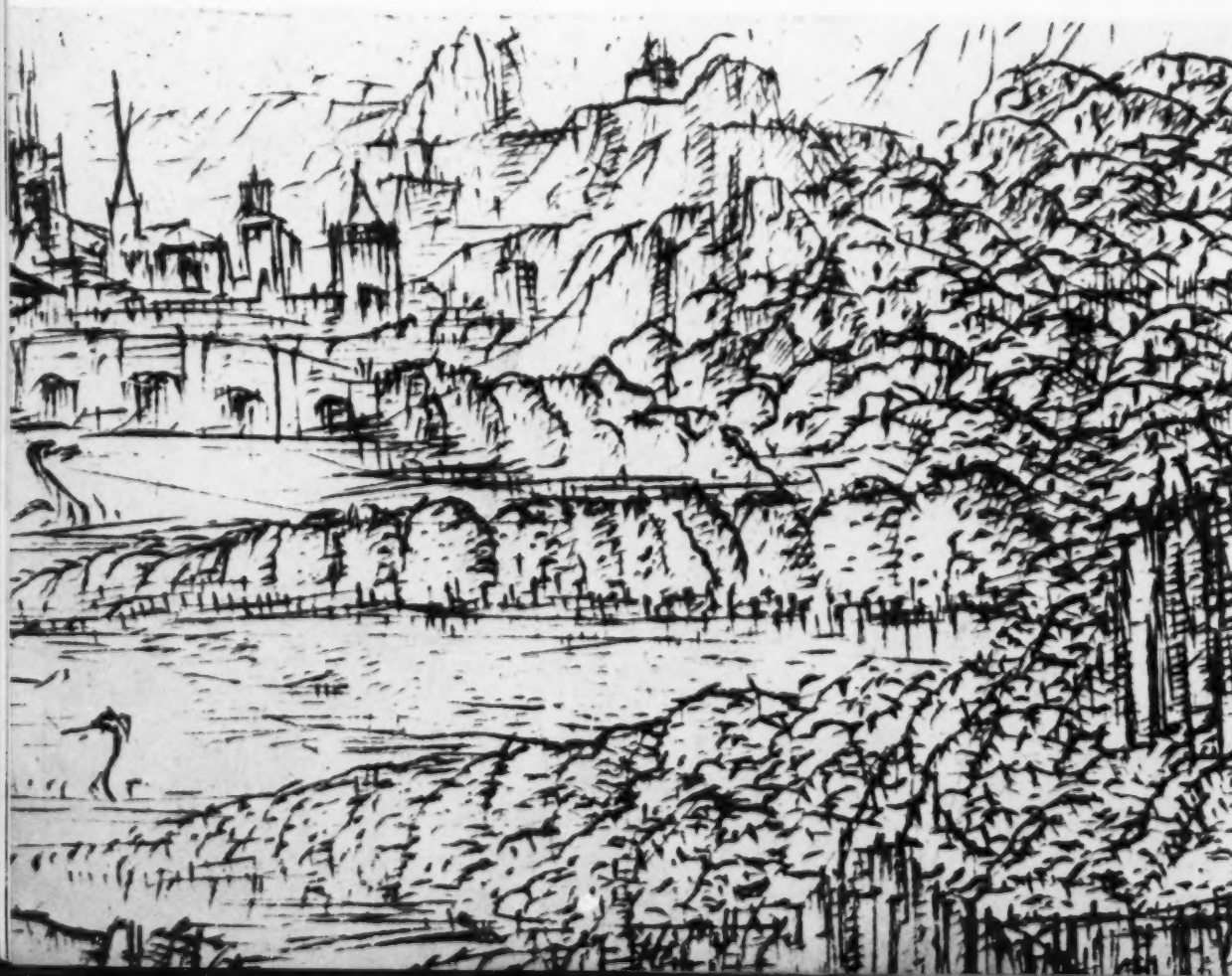
MURILLO'S "Virgin and Child" just acquired by the Metropolitan Museum. An important example from the artist's maturity, this painting represents him in his most popular aspect. Since coming from Spain in the 1880s it has passed through celebrated English collections, including that of Lady Wantage whose name is frequently used to identify the canvas.

ENLARGING THE DISCOVERY OF LANDSCAPE

THE ARTIST'S representation of nature, unadorned even by the structures of man, is so general in painting and graphic work today that it is often hard to realize that a time was when straight landscape, like straight still-life, was considered an insufficiently important subject for the painter's brush or the engraver's point. However, about the middle of the fifteenth century the artists, in particular



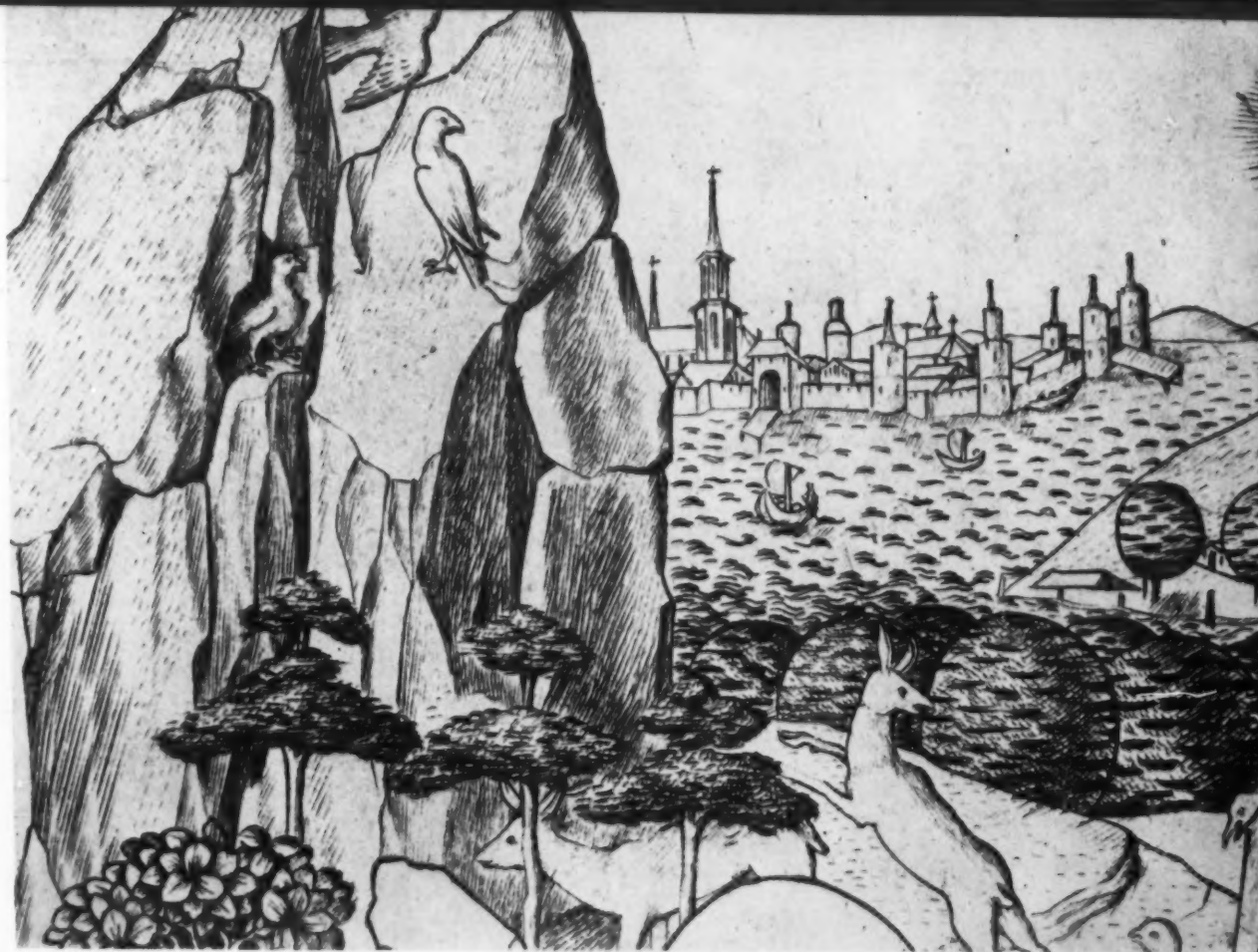
FROM DUVET'S engraving "A King Pursued by a Unicorn" (above) the extraordinary detail below is taken. Enlargement shows the expressionistic attack of an impassioned visionary, contrasting with the orderly procedure of Dürer, as reproduced at top of this page. All prints at the Art Institute of Chicago.



DÜRER'S great allegory "Nemesis" (below) reveals a romantic landscape (above). This scene has been identified as a view of Klausen in South Tyrol through which the artist passed on his trip from Nuremberg to Venice, believed to have been in 1494-95.



MASTER E.S., who worked in the second half of the fifteenth century, regards landscape much as did the weavers of the millefleurs tapestries. The full engraving "St. John of Patmos" appears below with enlarged detail at right.



those of Northern Europe, began to take a more personal interest in the diverse aspects of their land—a form of nature worship which was one of the gifts of the Renaissance. Almost always, however, their aperçus formed accessory portions of an entirely different scene, thus escaping our attention.

The exhibition of enlarged landscape details from woodcuts, etchings, and engravings of the fifteenth and sixteenth centuries which is now current in the Clarence Buckingham Memorial Gallery at the Art Institute of Chicago opens up a whole new

world to the visitor. Blown up to many times their original size are sections from the great prints of Dürer, Cranach, Lucas van Leyden, Campagnola, Duvet, and others which both give new insight into their working methods and are complete and often poetic works of art in their own right. The installation, which avoids descriptive labels, invites the visitor to make his own observations and discoveries, wandering freely among the woods and streams, the fresh fields and pastures new that were magically contained in a postage-stamp-size section of paper.



WOODCUT technique gives broader lines and relatively less detail. However, in Cranach's "St. Christopher" (above) the landscape, though subordinated to the figures, suggests interest and feeling.



PICASSO: "The Gourmet," dated 1901. A masterpiece from the birth of the Blue Period, this unusually happy subject is lent by Mr. and Mrs. Chester Dale to the Art Institute of Chicago (see opposite). The canvas was formerly in the Stransky Collection and has been extensively exhibited, attracting wide attention in 1933 at the great "Century of Progress" art show to whose native city it now returns.

THE CHESTER DALE MODERNS FOR CHICAGO



A BRILLIANTLY patterned 1923 "Odalisque with Raised Arms" (above) together with the celebrated "Plumed Hat" dominate the Matisse group. Derain's "The Old Bridge," 1910 (right), earliest of seven paintings in the Chester Dale Collection which include one of the famous harlequins, trace the evolution of his style.

TO THE Art Institute of Chicago has come on indefinite loan a group of twentieth century paintings which give this museum a position of world eminence. With Chicago's already brilliant selection of nineteenth century masters the Chester Dale Collection combines to form an unbroken panorama from Impressionism until today. Ten great Picassos (of which a notable Blue Period example appears opposite), one of the truly outstanding groups of Modigliani, Braque (with two unusual semi-abstracted figure pieces), Dufy, Vlaminck, Marie Laurencin, Léger, Dufresne, and many others, along with those represented on this page, are here. As a city whose interest in modern art dates back to the last century, Chicago is to be congratulated on such merited good fortune.



ONE of the outstanding Lurçats: "The Big Cloud," 1929.



A WHITE PERIOD Utrillo, ca. 1910: "Marisy-Sainte Geneviève."



OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'
OPINIONS OF ONE MAN SHOWS
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devree—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Helen Carlson—H. C.
Henry McBride—H. McB.
Melville Upton—M. U.

WORLD-TELEGRAM
Emile Genauer—E. G.

AMES, Puma
(see ART NEWS,
this issue, p. 23)

... loves children and she depicts them with charm and understanding. She turns to Pavia Frijs and "Lady With Teacup" in somewhat Lautrecish vein. Certain landscapes suggest Scandinavian influences. But it is to the double portrait of children, in blue, white and rose, and to the "Voice Lesson" that one returns. H. D.

... has a way about her when dealing with children that leaves you wondering as to just what accounts for their charm. Perhaps it is because she catches them in their serious, preoccupied moments. ... the artist's other work somehow leaves you comparatively unimpressed. M. U.

... clearly establishes her as a gifted artist whose carvings are in lyric and romantic vein, and whose paintings, on the other hand, are rather more decorative and extrovert. Most of her paintings are portraits, brightly colored, expansive, flowing pieces. E. G.

BEVIN, Studio Guild
(see ART NEWS,
this issue, p. 22)

Portraits by Alice Conklin Bevin seem to me highly uneven, but the one of Mrs. A. Ward Hendrickson in yellow and gray is the best example of her work I have thus far seen. H. D.

... paints them all carefully, posing some of her subjects with rigid formality, others with relative ease. Her range of human interest gives her work variety of appeal, and is shown with good effect. C. B.

The results are smooth, facile, sometimes a little tricky and not infrequently hard. But Miss Bevin's drawing is very sound, and even if her characterizations don't impress one as being profound, often the results have decorative effectiveness. E. G.

CLOOS, Bonestell
(see ART NEWS,
this issue, p. 23)

... a bevy of somewhat mystical faces with such titles as "Star Song" and "Blue Vastness." Not being an initiate of the arcanes, I find it difficult to comment further. H. D.

Imaginative portraits in pastels. ... An elusive mysticism is caught by the artist in her thirty wreath-like heads which are drawn with astonishing delicacy. R. C.

They're all very much alike, however—shadowy surfaces out of which faces with an Oriental cast vaguely emerge and then are lost again. It is all supposed to have some profound spiritual significance. ... Since aesthetic expression is my bailiwick, not the untold dimensions of the soul, I'd better pass these by. E. G.

DALI, Knoedler
(see ART NEWS,
Apr. 15, p. 11)

... seems to have wished to make these "portraits" a complex psychological image, in each case, of the sitter's personality. ... Whatever the depth or shallowness, the seriousness or tongue-in-cheekerie, of the vision involved, there is nothing to indicate that the artist hasn't perfectly attained the goal fixed by himself. E. A. J.

... In general these paintings remain merely puzzling, despite the artist's technical expertise. It is a relief to come upon the tiny "Geodesical Portrait of Gala," an exquisitely drawn profile. There can be no question about Mr. Dali's facility as a draughtsman. ... But what he means by many of his drawings or by a painting such as the fantastic "Poetry of America" is an impenetrable mystery. R. C.

There is no exhilaration in the portrayals. Nothing but plodding, plodding workmanship and an infinity of detail. So much for so much. Even the attempts to laugh off the money go for nothing. ... The conceits are labored and the execution uninspired. One's sympathies are all with the artist. So much effort is worthy of better direction H. McB.

The sensitive spectator gets out of a picture exactly what a painter puts into it. Dali, clearly, has put his fabulous and fantastic skill into these new portraits, but nothing at all of mind or heart. And you can't help feeling that as you see them. Except as puzzles. ... the pictures hold no interest at all. And even the puzzle pulls after a while. E. G.

GRAU-SALA, Schoneman
(see ART NEWS,
this issue, p. 22)

... continues to work in a bright, gay decorative manner, figure and genre pieces lively in color and sketchy in manner—all curiously reminiscent of cheerfully sprigged crisp fabrics for milady's Spring frocks. H. D.

... are devoted to delicately and wistfully romantic portrayals of women and children. ... Grau-Sala's aim is certainly not to be profound, but rather obviously to please through being as "delightfully gay," as the catalogue says, "as spring in Paris." C. B.

... has a style of his own, one that takes natural forms as a basis, then forgets them and resorts to a summary idiom of his own for the rest. ... But the result is always decorative. He leaves the profundities to others, and is content simply to please and charm, which he does. M. U.

The amount of gaiety and charm that Spanish painter can cram into a single canvas is unbelievable. Yet never is the result saccharine. This is extremely sophisticated painting, executed with consummate skill, with a brush stroke light as thistledown and palette infinitely subtle. E. G.

HESKETH, Ferargil
(see ART NEWS,
this issue, p. 22)

... proves again her stylizing versatility. In a group of carved "plasties" she experiments with curious colors as well as with semi-abstract problems. She carves also in lignum vital, retaining in her twisted elongated forms a distinct sense of the tree. E. A. J.

... does very well in one or two of her various styles. Much of her work is created with buoyant skill, but the net result of working in many mediums and several different styles has its disadvantages. The show is technically and esthetically uneven. C. B.

... carves directly from the stone, wood or plastic, and all her carvings have the quality of improvisations. Antique repose is not her middle name. Sedate decoration is not her object in life. She unites New York restlessness with a Parisian leaning toward the slightly erotic. H. McB.

Her modeling is as delicate as it is restrained. The impression one gets is that there is only a very general, almost an abstract conception of form. But touch the pieces and you're aware of the subtlest curves, the most sensitive volumes. E. G.

LIPCHITZ, Buchholz
(see ART NEWS,
Apr. 15, p. 19)

... bring at once to mind the Brazilian myths essayed by Maria Martins in her show at the Valentine, only Lipchitz treats these similar themes somewhat more simply. He achieves his most arresting expression in the powerful "Thesusus." You will have to reach your own conclusions with respect to the very strange "Return of the Child." E. A. J.

... responds to the primitive idea with the same power that he formerly used in grouping cubes and planes. The results, while still far from intelligible, are on the whole richer in ideas and charged with more mystery than his work has possessed heretofore. C. B.

... goes back to the primordial, protoplasmic beginning of things. All the politesse of our recent and fragile and futile civilization has been discarded as though it had never been. The effort is to remold thought; to shape it nearer to the heart's desire. Nature has been consulted; one might say—"studied." Nature is a terrible thing when looked at closely. H. McB.

... bearing indelibly the mark of his own personality. These include Pastorale, which is a solid structure of a bull's head playing a harmonica, and striking for the lyric flow of its heavy volumes and its odd poeticism; Variation, which is a combination of a leaf shape with a supple, wiry twist of metal organized into a first-rate abstraction. E. G.

LUCIONI, Associated American
(see ART NEWS,
Apr. 15, p. 19)

Purely from the standpoint of craftsmanship, I do not think that he is surpassed by any artist of our time; and, as exemplifying in his work the hyper-naturalistic treatment of a theme, he can hold his own anywhere. ... Personally, I very much prefer some of the still-lives ... where problems of verisimilitude prove least vexatious. E. A. J.

... wins one through the precision of his drawing. This has, perhaps, the defect of its quality. I have wished that he had a broader touch. But to ask that is to risk the unfairness of asking an artist to be somebody else. Mr. Lucioni has beaten out a style of his own, and though it is a little hard it commands respect and admiration. R. C.

... how he can see things and record them! Perhaps his still-life subjects are the most appealing and the most triumphantly accomplished in presentation. ... But then picking preferences is difficult when Lucioni's work is concerned, for he so successfully conceals his own enthusiasms. M. U.

... bearing indelibly the mark of his own personality. These include Pastorale, which is a solid structure of a bull's head playing a harmonica, and striking for the lyric flow of its heavy volumes and its odd poeticism; Variation, which is a combination of a leaf shape with a supple, wiry twist of metal organized into a first-rate abstraction. E. G.

RYAN, Marquie
(see ART NEWS,
Apr. 15, p. 27)

... semi-abstract paintings. In "Fruit on Balcony" she records a decided advance over previous work and "Table Before Window" is perhaps her best design. If her boldness of statement were tempered with a little more subtlety, her work would gain still further. H. D.

... takes hold of the abstract formula like a veteran. Confidently painted, skillfully composed, with the familiar forms of the lute, compote, fruit and figures, her chalky textured canvases belong however to the earlier traditions of Braque, Picasso, et al. C. B.

... takes hold of the abstract formula like a veteran. Confidently painted, skillfully composed, with the familiar forms of the lute, compote, fruit and figures, her chalky textured canvases belong however to the earlier traditions of Braque, Picasso, et al. C. B.

Fresco-like in surface and rather gentle in palette, they seem to represent a rather personal application of abstract formulas. Their patterning, for one thing, is individual and inventive. Their line is fluid and animated. And their color combinations are as subtle as you'll find in the field of American abstract painting. E. G.

SPEICHER, Rehn
(see ART NEWS,
Apr. 15, p. 19)

Several of the little oils (subject-matter confined to landscape and flowers) are extremely fine. ... If on a diminutive scale, these represent the distinguished artist at his best. The drawings are of the same caliber. E. A. J.

... impresses by his force and his faculty for organization. He paints unmistakably the portrait of a place. ... There is little subtlety about them. They are direct, objectively handled studies. ... is a truly distinguished draughtsman, the master of a strong, fluent and individualized line. R. C.

The landscape and flower pieces are so agreeable that visitors to the show will be certain to ask why the artist doesn't do landscapes oftener. Most of the scenes have glimpses of the Hudson in them, so that Mr. Speicher at last joins the Hudson River School. H. McB.

That it will for many prove a pleasing one I have no doubt. Speicher brings to his painting of landscape the warmth and solidity he does to his far better known figure pieces. They have, in addition, an expansiveness and sweep surprising for their small size. E. G.

ULLMAN, Passedolt
(see ART NEWS,
Apr. 15, p. 19)

Ullman's brushwork is sensitive without loss of strength. He achieves subtle nuances and sure taste is ever present. Corot of the classic landscapes would have approved "The Bridge," and Daubigny and Pissarro would have welcomed one cool green atmospheric landscape. ... This is delightful and accomplished work with themes frequently expressed in muted minors. H. D.

... is not only a good craftsman but one with a very special gift. That is the gift of a sure and delicate touch. He can use a certain breadth when he chooses. ... But it is in a kind of exquisiteness that he particularly excels. ... it is in his landscapes that he is most captivating not only through his technique but through his personal quality. R. C.

The nudes of most artists are simply naked figures and none too interesting. The nudes of Mr. Ullman are by some mysterious alchemy removed from such commonplace ideas. They seem somehow aloof, enveloped in an atmosphere that imagination and love of quality in mere pigment must have supplied. M. U.

... is a modest little event, but if you like to contemplate quiet, sky-dominated landscapes, it will please you. These are gentle in mood, delicate in execution, pale in palette. But their combination of expanding skies and tiny villages beneath is not without charm and not devoid of a gentle, heart-warming poetry. E. G.

WHORF, Milch
(see ART NEWS,
Apr. 15, p. 27)

... is unquestionably one of the outstandingly clever workers-in-water-color today. With breath-taking facilities he turns from wide, fluent use of wash in depicting the upswep of a dune and presents a Homerian oarsman thrusting his boat through the surf. H. D.

... seems to have extended his range. At all events, this show is one of considerable variety. ... Among the winter subjects there is one, the "Blizzard," which reveals the artist in a decidedly new role. On the other hand, Mr. Whorf is a little more uneven than I have hitherto observed him to be. R. C.

... seems a trifle disappointing on the whole. Mr. Whorf has been camping somewhere in the wilds and brought back records of his experiences that somehow do not seem up to Sargent's recordings of similar excursions. ... Perhaps such subjects lend themselves only to illustration, and Mr. Whorf when he is himself is not a mere illustrator. M. U.

I should say that they've become more personal in their development of atmospheric effects and in their general air of breathlessness. At the same time their composition is not as well defined. Whorf's status as a technician remains unchanged; his lack of variety and inventiveness is emphasized. E. G.

THE PASSING SHOWS

"ABOUT 30 YEARS AGO," an exhibition of modern French paintings, is at the Matisse Gallery. This is a show some enterprising and far sighted dealer might have displayed in 1913—a telling indication of the artistic ferment at work in Paris at the time. Only a most shrewd observer could have gauged the dormant potentiality in certain of the artists represented; others, such as Derain, Chagall, and Rouault seem already to possess a developed style and considerable strength. Matisse might be included, though *Nasturtiums*, the example shown, does not quite do him justice. Cubism in its infancy is represented by Braque, Gleizes, and, of course, Picasso; it is further developed by La Fresnaye and Gris. Chirico, in his *Transformed Dream* lays a somber foundation for the lighter fantasies he was to paint a few years later. Léger, who at the time was preoccupied with the machine, is geometric and circular. Utrillo's graceful and impressionistic *Paris Street* seems out of place in such fast company. (Prices not quoted.)

JAWLENSKY who, though little known in this country, belonged in the vanguard of German Expressionism, is being honored at the Lilienfeld Gallery by a memorial exhibition which is also this artist's first extensive American presentation. Earlier associated with the group around the *Blue Riders*, he became later, in the 'twenties, one of the *Blue Four* along with Feininger, Klee, and Kandinsky. Like them Jawlensky played upon color and abstract form to elicit expressions in a personal key. His

earliest paintings, executed in ribboned strokes of strong hue, eloquently show the Impressionist origins of Expressionism. Later variations are: one, a landscape changing in color according to seasonal mood, another of a head sensitively geometrized, a third brooding in the manner of Rouault. (Prices \$60 to \$700.)

THEODORE ROBINSON, one of America's few noteworthy Impressionists, is represented at the Macbeth Gallery in the first exhibition held of this artist's work since 1895, half a century ago when the same gallery gave him his first one man show. Several of the paintings shown then have returned, gathered from different collections. Robinson, who was friend and pupil of Monet, was a true disciple of Impressionism. His paintings of peasant maidens, streams, valleys, and orchards are woven with sunlight and colored shadow, holding captive the freshness of nature. (Prices \$350 to \$1500.)

Simultaneously the Macbeth Gallery is showing a group of quiet gouache and watercolor sketches of barrack scenes by Corporal Herman Maril, formerly of Baltimore. (Prices \$30 to \$75.)

STEPHEN CSOKA, a well known European artist compelled to eke out a living as house painter in Brooklyn, returns for the second time to Contemporary Arts in a show of distinction. Csoka's especial quality is to be at the same time luminous and dim. His beach scenes, with their provocative little figures in a shining fog, have poetry



THEODORE ROBINSON: "Spring in Giverny," painted in the haunt of the Impressionists about 1895. At Macbeth's.

and quality, as has the composition of startled riders reining in their horses. If occasionally a little sweet, the figure pieces are well carried out. (Prices \$25 to \$350.)

PICASSO AND BRAQUE intermingle at the gallery of Paul Rosenberg & Co. and the visitor may judge how these two experimental minds meet and differ. Braque's work comes from the period between 1936 to 1938, Picasso's from 1922 to 1938. The former's pace seems leisurely alongside the headstrong violence of Picasso; his personality recedes. Compare his *Femme au Chevalet* to Picasso's *Le Rêve*. There are many similarities in conception, yet the latter, so direct in its statement, clearly dominates the gallery. Of course, Braque does not strive for such an impact. But though his qualities are quieter, they are insinuating; certainly the charm of his *Tapis Rose* and *Tapis Bleu* is not easily forgotten. (Prices \$2,400 to \$15,000.)

FRANCIS CHAPIN in his first New York show enlivens the Mortimer Brandt gallery with his excellent sense of color. We feel he is at his best in his figures: his *Reclining Nude* is strong and integrated. His landscapes seem to demand clarification, this is especially true in his otherwise excellent *City Arabesque*. His work shows an experimental and intelligent mind, he is an artist to be reckoned with. (Prices \$100 to \$850.)

NEW ART SCHOOL, three-year-old project of the Soyer brothers, Moses and Raphael, is holding an unusual student exhibition at the A.C.A. Galleries. A glance finds a roster of influences but surprisingly little of the Soyers who evidently allowed their students, some beginners, to select their own sources and develop their own individuality.

Most talented are Modigliani-in-

spired Sylvia Baverman, whimsical Rose Golub, and experimenter Ken Scott. (Prices \$15 to \$100.)

JAMES REYNOLDS at the St. Paul's Guild Gallery presents his varied watercolors for the benefit of the Cathedral Canteen. Though there may be the merest touch of overstatement in the enthusiastic summation which Frank Crowninshield has contributed to the catalogue, nevertheless few can fail to succumb to the charm of the two things Reynolds does so well—thoroughbred horses and Irish Palladian houses. (Prices \$50 to \$200.)

EDITH BRY, in her latest oils at Paul Bry's, sculpts her forms with heavy impasto applied with palette knife. *Night Worship*, a romantic, stormy scene of Guatemalans approaching a mound crowned with a cross, highlights her exhibition. Her expert handling of perspective is evidenced in several gouache paintings describing mixed pagan and Christian worship in Guatemala. This versatile artist also shows a group of clever lithographs. Less happy are her large gouache panel and ceiling cartoons currently installed as murals. (Prices \$15 to \$300.)

NEVELSON exhibits her skill as a draftsman in her delightful pen and pencil sketches at the Nierendorf Gallery. The sculptor's hand, turned to drawing, is sure and expressive. With a few wire-like lines, with wit as well as with economy, she outlines a nude figure so that it lives not only in outline but in volume, thus revealing the sculptor's understanding of form. (Prices \$30 to \$75.)

Another aspect of her imagination appears at the Norlyst Gallery where the floor is strewn with weird composite forms and the walls hung gaily with old posters, a festive arrangement labeled "Circus." Nevel-



FRANCIS CHAPIN: "City Arabesque." The artist, a native Chigacoan, holds his first New York one man show at Mortimer Brandt.



GRAU-SALA: "Femme au Divan." Schoneman Galleries.

son's clowns, trapeze artists, and animals are constructed of odd broken bits of bedsteads, mirrors, brackets, bureau handles, of stray timber, whiskey glasses, and even lighted bulbs. These curious contraptions, some noisy, others mobile, were designed as art objects, as therapeutic patterns to be employed in physical and mental rehabilitation or as new forms to be used as movable blocks in the nursery. (Prices \$20 to \$225.)

A GROUP SHOW at the Downtown Gallery is composed of works by some of our best known painters, most of them used to illustrate Samuel M. Kootz's book *New Frontiers in American Painting*. The exhibition includes *Boiler Synthesis* by Ralston Crawford, *Play in Three-fourth Time*, by Paul Burlin, *Painting in Black*, by Byron Browne, and works by Davis, Karfiol, Kuniyoshi, Levi, Morris, Rattner, Sheeler, Spencer, and Marin. (Prices \$500 to \$3000.)

GEORGIA O'KEEFFE presents her recent paintings at An American Place together with the abstraction *From the Lake* and the realistic *Horseshoe and Feather, No. 2* which date from about 1930. There is a most feminine and delicate note in some of her recent paintings, notably the *Feathers* series, which might approach the insipid if pressed too far. However, few of our painters could equal for precision her landscape *My Back Yard*, and none but O'Keeffe could have created the *Piece of Wood* series, or the picture entitled *It was a Man and a Pot*. (Prices not quoted.)

EMILIO GRAU-SALA offers his paintings, monotypes, and watercolors at the Schoneman Galleries. The artist was born in Barce-

lona and trained in France. His work, which is fairly representational, is essentially chic and is redolent of Paris. In these untroubled canvases there is a flair for decorative color and design. The portrait *Jacquelin* is pleasing, the landscape *Riviera* is full of sun and peace. (Prices \$150 to \$650.)

WILLIAM H. JOHNSON at the Wakefield Gallery is one of the few American Negroes who has created an idiom of expression that is altogether independent of white influence. His sophisticated yet primitive style is highly individual, he has a sensitive appreciation of spatial values, as well as the splendid color sense of his race. He is the only artist we have so far encountered who has been able to cope with the war. His secret: under-



WILLIAM H. JOHNSON: "Farewell." This Negro artist's paintings, brilliant in color, are seen in a one man show at Wakefield Gallery.

statement, humor, and a deep human understanding. (Prices \$45 to \$75.)

HESKETH, who is represented by a large variety of sculptures at the Ferargil Galleries, is a restless researcher who finds no technical problem too forbidding to tackle. A direct carver, she has turned her tools to many diverse materials, including lignum vitae, lithos lazuli, olivewood, boulders as did her one time teacher, Flannagan, and even to commercial plastics which she has innovated as a medium for the sculptor. Most of her carved plastics are handicapped by the venomous colors employed by the manufacturers and by a fairly unpleasant surface which, when chipped, resembles scarred glass or cracked hard candy. Selected from a medley of styles, ranging from com-

pact Egyptian grandeur to curvilinear décor, is *Cavitti*, Verlaine's character sensitively related in Tennessee marble. (Prices \$50 to \$6000.)

HENRY MARK has his first one man presentation of oils and silk screen prints at the Artist's Gallery. Both paintings and prints are handled as two-dimensional patterns in harmonious colors. The portraits, which are nostalgic figure pieces, are less developed than the little still-life designs. (Prices \$8.50 to \$200.)

COLLAGES AND MONTAGES at Art of this Century trace the beginnings of the collage through the early experiments of Picasso and Juan Gris; the development of *trompe l'oeil* and literary elements

progressive trends in watercolor painting" and "to allow liberal representation of lesser known men of promise." The American representation, however, reveals few if any new artists. Nevertheless, it is surprising to find the one-time Surrealist, Mervin Jules, yielding to the glamor of the factory in *Industry* and to see a gentle landscape by the abstractionist, Werner Drewes.

Perhaps the most striking aspect of the exhibition is the contrast between the subdued coloring of the North American paintings in contrast to the vivid works from Latin America. Despite the competence of our painters, there were few who produced as dramatic a work as *Night* by Laura Mulhall Gironde of Argentina. Other neighbors deserving special mention are Raul Soldi and the primitivistic De Torre, both of Argentina, and Amelia Pelaez of Cuba. Mexico is well represented among others by Orozco, Carlos Merida, and Rufino Tamayo whose small *Woman from Tehuantepec* has monumental grandeur. Outstanding among our own artists are De Martini, Zerbe, Breinin, Hecht, Siporin, Sepeshy, Margules, and Priebe. (Prices \$35 to \$1200.)

ISABELLA B. MARKELL shows at Demotte the oils, watercolors and etchings she made of the construction of the East River Drive, river traffic forming the leitmotif. In addition to their documentary value, these are pleasing pictures as well. Some impressions of Sea Island round out the exhibit. (Prices \$15 to \$300.)

ALICE BEVIN'S portraits at the Studio Guild show care and finish. Alberta Eno is appropriately rendered with the exotic birds she herself paints. Not all, however, are as compositionally successful and as



RUFINO TAMAYO: "Woman of Tehuantepec." Brooklyn Museum Watercolor International.

in Max Ernst's delightful montages for the *Semaine de Bonté*; and the gradual decline of the medium up to present day academic repetitions and decorative nonentities. The collection includes several famous examples such as George Grosz's *Remember Uncle August the Unhappy Inventor* and Max Ernst's *The Hat Makes the Man*, loaned by the Museum of Modern Art. (Prices \$25 to \$2000.)

INTERNATIONAL WATERCOLORS, seen in a 12th Biennial at the Brooklyn Museum, have been limited to works from the U. S. and three neighbors, Cuba, Mexico, and Argentina, the fourth, Brazil, having been unfortunately delayed. According to the catalogue, the purpose of this annual is "to show



SCRIBNER AMES: "Sigurd Rasher." At the Puma Gallery.

charming in color as the likeness of Mrs. A. Ward Hendrickson. (Prices \$500 to \$1500.)

THE MIDTOWN GROUP show is an affair in which William Thon presents another snowscape even more wild and sweeping than the last; in which Rosenthal brings on a Mexican woman with pink lilies highly stylized but somehow loose and spirited; in which Simkhovitch is at his best in landscape. Binford's new study of his wife lacks the strong, soberer tones which it needs to hold down such pleasing work. Note another of those diminutive Palmer landscapes which show just how good an artist he is. (Prices \$250 to \$1500.)

AMERICAN FOLK still-lives, painted between 1800 and 1860, are refreshers at Harry Stone's Primitives Gallery. Anonymous save for two signed by female members of the Peale family, one by Eliza Livingston, several of the larger and more complicated oils are of major artistic importance. The rest are the kind of thing our Great-Aunt Susans turned out. All sorts of mediums from stencil to oils are employed, the artists (most of them probably women) rendering their flowers, spiral grape shoots, and provocative melons on anything from canvas to velvet and wood. (Prices \$50 to \$1200.)

SCRIBNER AMES at the Puma Gallery presents portraits in one room and her reactions to our modern world in the other. Her portraits are bright and modern, and though she is most sympathetic with children she has a good flair for the character of an adult, as in her Sigurd Rasher. Babylon gives us her gruesome reaction to the war but the

subject seems outside the range of her sensitive and delightful talent. A few pieces of her sculpture are also on view. (Prices \$75 to \$350.)

BERTA BRIGGS shows odd varieties of birds painted on gesso panels. The few which are not marred by her determination to be humorous show feeling for decorative design and color. (Prices \$20 to \$50.)

VICTORIA HUTSON HUNTLEY, printmaker, painter, and muralist, is extensively represented at the galleries of Kennedy & Co. The oils and a cartoon for Mrs. Huntley's mural, *Fiddler's Green*, which hangs in the Post Office of Springfield, New York, stem from the influence of Kenneth Hayes Miller, with

all day and study two nights a week under Seth Hoffman, are obviously beginners whose ambitions still far exceed their training. They are to be congratulated for their interest and industry, as is the Union for its cultural endeavors. (Prices \$25 to \$150.)

HELENA SMITH DAYTON'S exhibition at the Montross Gallery includes academic portraits of distinguished persons, green Connecticut landscapes, and flashy flower pieces. A sympathetic portrait study of Fannie Hurst draped in a white gown is the outstanding effort of this painter. (Prices \$25 to \$750.)

PAUL BURLIN, in his recent canvases at Associated American Artists, slashes away at the destruc-

pathos, and pokes fun at a slight youth playing his uncle's gigantic horn. Rose's colors are unusually rich, at times dangerously approaching sweetness, but never quite going beyond the brink. He paints in oil on rough paper, frequently using a palette knife to lay color over color, thus producing a subtly variegated surface. (Prices \$85 to \$450.)

EVSA MODEL'S new paintings at the Pinacotheca are bold primitivistic patterns significant of the city, the incessant block forms of which have profoundly influenced this Paris-trained Siberian-born artist. In primary colors and solid blacks, his patterns are cemented by a pine tree motive, a sketchy figure, a silent train, or a noisy billboard. The repetition of these forms, although startling at first, soon breeds monotony. (Prices \$200 to \$500.)

CHILDREN'S ART from the Rudolf Steiner School has invaded the Bonestell Gallery. There the younger generation's watercolors hang almost like a one man show, so uniform are they in their pastel palette. Sculpture by these intuitive youngsters includes an astonishingly sensitive head of a sleeping girl, modeled in clay by a twelve year old. At the same gallery Consuelo Cloos showed a sinister assembly of heads, misty pastels of death mask lineage. (Works not for sale.)

PHILIP REISMAN, etcher and illustrator long since turned to easel painting, shows again at A.C.A. Both in theme and in manner he is Ashcan. But he has more energy and brightness than is common in that genre: there is more comedy and more real pathos, less squalor. (Prices \$60 to \$500.)



IVER ROSE: "Clown," exhibited at the Kraushaar Galleries.



WILLIAM PALMER: "Northern Twilight," a small but telling landscape in the Midtown Gallery's showing of artists of their own group.

whom the exhibitor once studied. Most vibrant among the pallid paintings is a self-portrait. Among the lithographs are several silvery examples of the artist's excellent technical equipment, proof also of an occasional debt to Rockwell Kent. (Prices \$15 to \$300.)

LABOR ART EXHIBITION, at the American British Art Gallery, is an inspiring demonstration of democracy at work. Twenty-one fledgling artists from the Art Workshop of Local 19 of the International Garment Workers' Union have dedicated the sales of their paintings to British War Relief with magnificent response as witnessed by the number of red stars and the record attendance at the gallery. The artists, women who work

tive forces rampant in contemporary civilization. His colors and line, always strident and violent, are successfully controlled in only a few of his pictures, such as *Poor Fish*, representing a powerfully grotesque figure à la Picasso from whom most of these paintings plainly derive. Should anyone question criticism of Burlin's ability to carve monsters with security and control, let him study the slovenly composition of *Play in 3/4 Time* or the weak papier-mâché quality of the tail in *Tiger*, *Tiger Burning Bright*, title taken from Blake. (Prices \$250 to \$2500.)

IVER ROSE, at the Kraushaar Galleries now offers a series of glowing figure paintings. The artist satirizes women at a Rockport cake sale, portrays clowns with dynamic

HARDY SPRING ANNUALS BLOOM

DALLAS

A PLETHORA of prizes marked the Fourteenth Allied Arts Annual which opened last month at the Dallas Museum of Fine Arts. Including three major purchase awards (which went to Octavio Medellin, Charles T. Bowling, and Merrit Mauzey respectively), the total moneys ran well over \$1,000. Many of them, offered by local patrons and business enterprises, gave a cheering indication that the Texan's heart is close to his art.

HONOLULU

DESPITE manoeuvres and alarms America's mid-Pacific outpost Hawaii could not let 1943 go by without celebrating its Honolulu Artists' Annual. For the fifteenth time work poured in, was juried and hung in the largest show yet on record. The Association's own prizes, four in number, were won by John Young, Elsie Das, A. S. MacLeod, and Roy King. A long list of merchandise prizes followed, all of them offered by Honolulu firms. The Freitas Prize for an Islander exhibiting for the first time went to George K. Lorch. The Art Society Purchase Prize was given to A. S. MacLeod, his landscape watercolor to be subsequently presented to the Honolulu Academy of Arts.

SEATTLE

THE rise of the silk screen print is marked in the Seattle Art Museum's Fifteenth Annual of Northwest Printmakers, for in competition with this simple and most effective medium almost all other color prints have vanished. Among black and whites the wood engraving and the aquatint bloom, the lithograph declines in popularity. In this exhibition, comprising 120 prints by half as many artists from all over the country, top honors for technique went to Stow Wengert (\$25 prize) and for local subject matter to Margaret Fitzgerald (\$10). The Purchase Prizes include silk screens by Leonard Pytlak of New York, Morris Blackburn of Philadelphia, and George Laisner of Pullman, Wash.; a wood engraving by E. Hubert Deines.

RICHMOND

VIRGINIA artists submitted more than 400 items to the ninth annual of the work of the painters of that state held at the Virginia Museum of Fine Arts at Richmond. Top award among the \$900 worth of purchase prizes went to Esther

Worden Day for her penetrating *The World of Amelia Shade*. Other prizes went to oils by Pvt. Horace Day, Pvt. Douglas Denniston, watercolors by Kameron Kent, Prentiss Taylor, Hans Weeren-Griek, a drawing by Corp. Aaron Kameny, and a lithograph by Greta Matson. A special provision this year made any soldier stationed in a Virginia camp eligible.

LOS ANGELES

RELATIVELY young among the Nation's yearly group shows, the Fourth Annual of the Artists of Los Angeles and Vicinity asserts itself at the Museum as one of the more interesting, not to say mature, events of the season. The choice of winners should leave almost everyone happy, what with Dan Lutz's vigorous *Dot in Yellow Dress* and Lenard Kester's delicate but dramatic *Storm in the Canyon* dividing first prize. Among Honorable Mentions Emil Kosa's self-portrait shows capacity in the handling of mass and light, Margaret Tomkins' *Spring Flowers* gives off an enameled glow, Martha Simpson's *Two Little Girls* has charm and humor, and Clarence Hinckle's *Aftermath* is notable as straight painting.

MONTREAL

VETERAN of the Western Hemisphere, the Sixtieth Annual of the Art Association of Montreal opened in April in its own spacious halls. In keeping with its years, this is on the whole a conservative show with a wide representation of well known older men. Landscapes are in the ascendant and the number of capable portraits is noted, especially those by Jongers and Newton.

CENTRAL ILLINOIS

WITH their First Annual of Central Illinois talent, the Art Associations of Bloomington, Decatur, Springfield, and Champaign-Urbana inaugurate what promises to become one of the outstanding regionals of the country—a coöperative affair between four towns who have been viewing it successfully since it opened in February. Francis Chapin, Jerry Farnsworth, and Ivan LeLorraine Albright juried the show, attracting talent which in every way rivals that of the Hoosier Salon. Direct and unaffected interpretations of local life predominate here. Honors of the day went to Esther Robinson, winner of the \$50 prize for *Oil Tanks*, a work of rhythm and unity. R. E. Hult's still-life won

\$35 for its rich textures and solid modeling. Third award went to Dr. Harry Wood for his somewhat Surrealistic *Moonlight Visitant*.

DETROIT

ALL distaff is this year's American annual at the Detroit Institute of Arts—not because the War has put all the males out of the running, but to compensate for the fact that no women at all were included in the 1942 edition. Once again each exhibitor has been invited to submit five works which form a brief survey of her style. Artists include such nationally noted figures as the late Ann Brockman, Isabel Bishop, Gladys Rockmore Davis, Lauren Ford, Dahlov Ipcar, Georgina Klitgaard, Doris Lee, Doris Rosenthal, Andrée Ruellan, and Esther Williams. Helen May, Liselotte Moser, Constance Richardson, and Mildred Williams were local entries.

ROCKFORD

AT THE Harry and Della Burpee Gallery the Rockford Art Association enjoys its Nineteenth Annual appearance. Winner of the \$100 purchase awards is Viola Barloga, with a capably painted still-life which goes to the museum's permanent collection. Edward L. Carlson received \$25 for *Springtime* and Katharine Pearman third prize of \$10 for *Transportation*. The selection of the show was made by Frederick A. Sweet of the Art Institute of Chicago. Visitors have been invited to cast their vote for the selection of a popular prize.

PARKERSBURG

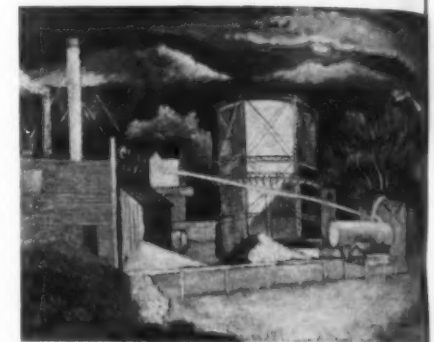
TO stimulate the artists of an all but museumless state, the Parkersburg (W.Va.) Art Center is sponsoring its Fifth Regional Show despite the war. The prize-winners in oils are C. Kermit Ewing and John H. Frasier, the former with two industrial themes, the latter with a Mexican view. A distinguished flower piece by Mary E. Rowell heads the watercolor section whose second prize went to J. M. O'Malley for a Chicago factory picture and third to Joseph Green.

MILWAUKEE

THE Thirtieth Annual of Wisconsin Art opened at the Milwaukee Art Institute on April 7 to remain on view for over a month. To insure quality a stringent jury cut down the entries by nearly seven-eighths. However, a sizable (Continued on page 28)



DOEL REED: "Sand and Driftwood." Seattle.



ESTHER ROBINSON: "Oil Tanks." Central Illinois.



STANLEY ROYLE: "Fisherman and Girl." Montreal.



LENARD KESTER: "Storm in the Canyon." Los Angeles.



ESTHER W. DAY: "The World of Amelia Shade." Richmond.



Chicago's Versatile Spaniard, De Diego

AT FORTY-THREE, Julio de Diego describes a life and career patterned with vivid color, bravura resourcefulness, and versatility. As a child in Madrid, where he was born, he looked at the Prado hung with the great masters of Spain—Velazquez, El Greco, Goya—with both fear and admiration. But at the age of fourteen, when the Ballet Russe made its first appearance in the great city, suddenly "the curtain rose, and I saw a completely new world of creativeness. For the first time I saw color." So intrigued was he by the wonderful spectacle that he offered himself as an extra and appeared with Nijinski in Petroushka.

Before long De Diego had apprenticed himself to a local artist who supplied scenery, thus getting his first training in decorative arts. At seventeen he held his first exhibition in a local casino in Madrid. Two years later he entered military service and in 1920-21 participated in the African campaign and was wounded. Back in civilians, he issued caricatures attacking the dictator Primo de Rivera, only to land in jail for six months. When released he left for France, returning to Spain in '24 to receive his inheritance from his father's estate. His pockets full, De Diego visited



LOOMING figures of oncoming disaster: "Spanish Landscape" painted in 1937.

North Africa, Italy, France, and finally New York. Here, he relates with characteristic intensity, "the money was burning in my pockets and when it was used up I went to the top of the Woolworth tower and flung my last quarter to the ground, saying, 'Now I have to make my living.'" In this the artist was not tilting at windmills, for he soon successfully turned his ingenuity toward making heraldic crests, fashion designing, stage décor.

In 1926 De Diego arrived in Chicago and made another discovery—America. Captivated by the Middle West, he settled in the Windy City. Commercial assignments were assorted, including the decoration of a laundry bag for the Sherman Hotel which led to a 33% increase in outgoing wash. His first publication, a cover for the magazine *Nuevo Mundo*, 1921, conceived in the magnetic style of the great French poster artist Cassandre, had established the beginning of a brilliant commercial career later rewarded by two prizes from the Society of Advertisers.

As De Diego's interest in commercial art began to wane his serious painting comes to the fore. In 1926 an exhibition held at the Historical Library in Madison, Wisconsin, focussed attention on him as a rare talent. Two years later he returned to Madrid to study the techniques of etching and lithography at the Escuela de Artes Graficas, the only

DIEGO, Julio de, painter, scenic designer, commercial artist, illustrator. Born 1900, Madrid, Spain, son of Manuel and Julia Yuste de Diego. Early training a stage designer; self-taught painter; 1928 studied graphics Escuela de Artes Graficas, Madrid. 1920-21 served with Spanish army, wounded. 1924 came to U. S., occupation designer. 1926-42 in Chicago, regular exhibitor at the Art Institute, executed commission for St. Gregory's Church. 1939 became U. S. citizen, W.P.A. painter. First one man show 1931 Circulo de Bellas Artes, Madrid, others Milwaukee Art Institute and Chicago Art Institute. Winner of 2 prizes from Society of Advertisers, also Bower, Martin B. Cahn, and Polish Art Society Prizes. Represented in Chicago Art Institute. Private collectors include Mrs. Paul G. Hoffman, Daniel Catton Rich, Frederick A. Sweet, Robert Allerton, Lester Bridham, Mrs. Inez Cunningham Stark, Alice Bradley Davey, Abbott Laboratories.



art school he ever attended. The products of this period, shown in Madrid in 1931 and in Chicago the following year, marked the rise of an important regular exhibitor in the art halls of Chicago. In 1930 the artist, commissioned to decorate two chapels in St. Gregory's Church, completed eight large doors, succinctly Romanesque in style, to match the architecture.

In 1939 De Diego celebrated his naturalization with great joy by ordering, in the nearest drugstore, a "seventy-five cent banana split with

all the trimmings." The same year he commenced his annual summer visits to Mexico which, added to the artist's anguished reactions to the Spanish War, were to have a profound effect on his work. His earlier sketchy impressions of American life were replaced by new sculptural forms, brooding tones, and metaphysical searchings sometimes touched with Surrealist imagery, memories of the Prado, or of Aztec revivals in Mexican art.

Last March, when De Diego arrived in New York, he reverted to the subject of his first childhood drawings—the war. Working feverishly for two months he completed the large group of important paintings, *Desastres del Alma*, currently showing at the Nierendorf Gallery. These are the artist's personal and haunting interpretations of the dehumanization of man by himself, of the conversion of human flesh into abstract little nature forms mingling in destruction. They are like etherized impressions of reality, abstractions of camouflaged combat in jungle, desert, mountain, or below sea, low in key, occasionally relieved by a flash of fire or wave of electricity. Painted brilliantly in tempera with oil glazes or in mixed gouache, they establish De Diego as one of our leading artists. M. D.



MEXICO influenced savage, stylized works like "Cabellero, Tigre, Caballero Aguila," of 1939.



"DEHUMANIZATION of man by himself" in De Diego's latest "They Have Regained the Path" included in his show of new work at the Nierendorf Gallery. 1940 "Self-Portrait" detail (top of page).



PRACTICAL design: one of eight doors De Diego did in 1930 for St. Gregory's Church, Chicago.

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WHAT THE ARTISTS ARE DOING

Rood Presented

LAST month the Ohio Federation of Women's Clubs acquired an idealized head carved in cherry wood by John Rood, well known sculptor from Athens, Ohio, for presentation to the Canton chapter of the organization for outstanding work over the past year. The title of the piece is *The Young Brünhilde*. Rood is interested in the idea of his smaller pieces being adopted to such purposes and is at present working on four heads of the same type for presentation to the four Seniors who have contributed most to the dramatic department of Ohio University, hoping thus to set a precedent



JOHN ROOD: "The Young Brünhilde," cherry wood.

for awards in the form of works of art rather than plaques or loving cups.

Milles Honored

THE Award of Merit medal carrying a \$1000 cash prize from the American Academy of Arts and Letters for 1943 has just been presented to the well known Swedish sculptor Carl Milles. One of our new citizens, Milles is now almost as widely represented in this country as in Europe, what with works and monuments in New York, Chicago, St. Louis, Philadelphia, Detroit, and Wilmington. The purpose of the Award is to maintain and extend the cultural development of the nation in wartime.

Philipp Show

FINDLAY GALLERIES at Chicago present eighteen paintings by Robert Philipp in the fifth of their "For the Home in Wartime" showings. New Yorker Philipp has been a favorite in the Great Lakes city since he was Logan Medal First Prize and Cash Award winner at the Institute's 1936 annual and spent a year as Carnegie Visiting Professor

at the University of Illinois in 1940. As far back as 1922 Philipp won the National Academy's Halgarten Prize and in 1939 walked away with both the Silver Medal and the \$1500 Clark Prize at the Corcoran.

Kisling in D. C.

WASHINGTON'S Whyte Gallery holds Kisling's first American one man show. The Polish-French painter's work was familiar in this country long before he made his home here in 1940, and his American oeuvre has often been seen in New York group exhibits, but the Washington event is his first solo anywhere since 1937. Included are pictures of the fabulous landscape and even more fabulous townscapes of Los Angeles and a portrait of the Brazilian sculptor, Maria, shown with one of her Amazonian bronzes.

Britton to Teach

CHICAGO'S painter Edgar Britton is the latest addition to the faculty of the Colorado Springs Fine Arts Center where he replaced George Vander Sluis, now with the Army. A native of Kearney, Nebraska, Britton has executed several mural commissions for the Section of Fine Arts, has exhibited in the leading national shows.

President Detwiller

ALLIED ARTISTS' new president is Frederick K. Detwiller, legally trained Pennsylvanian who turned to art, has won many awards and honors, and has been active in many artists' societies including the Society of Independent Artists and the Salons of America. Of the latter organization he is a past director. Other Allied officers for the year are Howard B. Spencer, vice-president; W. H. Donahue, corresponding secretary; Josephine Paddock, recording secretary; Pietro Montana, treasurer; Arnold Hoffmann, assistant treasurer; also Wayman Adams, Francis S. Dixon, and Gordon Grant.

Cowles Bought

MINNEAPOLIS saw painter Russell Cowles' work at full length last year in a one man show at the Institute of Arts in that city which has now acquired his *Road Through the Hollow* through the Julia B. Bigelow Fund. The painting, a winter landscape, is in Cowles' sure and unpretentious manner, brings home to Minneapolis an artist who had his roots in that part of the country.

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throughout the country to enlist in the cause to which our country is dedicated." — Franklin Delano Roosevelt.

BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

Christmas Cards

A PROGRAM for a competition for designs "interpreting the Christmas message for our times" is nearing completion. The purpose of the contest is to create a collection of pictures in any media which will reflect the eternal and universal symbols of Christmas. Twelve cash prizes are contemplated as well as a royalty to the artists whose designs are reproduced whether or not they are prize winners.

Poster Shows

THE National War Poster Exhibition has been returned to New York after a most successful showing at Carnegie Institute, Pittsburgh. Due to requests from all

parts of the country it has been decided to divide the exhibit into three parts and to establish three exhibition routes, as follows:

Route A

Wesleyan University, Middletown, Conn., April 28-May 12.

Yale Univ. Art Gallery, New Haven, Conn., May 13-July 7.

Albright Art Gallery, Buffalo, N. Y., July 15-Aug. 26.

Cleveland Museum of Art, Sept. 1-Oct. 1.

The Marshall Field Company, Chicago, Oct. 6-Nov. 1.

The Currier Gallery, Manchester, N. H., Nov. 6-Dec. 1.

Route B

The Baltimore Museum of Art, May 15-June 15.

Oglebay Institute, Wheeling, West Virginia, July 2-July 22.

Valentine Museum, Richmond, Virginia, July 29-Aug. 26.

Birmingham Public Library, Birmingham, Ala., Sept. 1-Sept. 30.

Route C

Milwaukee Art Institute, May 1-June 9.

California Palace of the Legion of Honor, San Francisco, June 15-July 15.

Joslyn Memorial, Omaha, Neb., Aug. 1-Aug. 26.

Cincinnati Museum of Art, Sept. 1-Oct. 1.

John Taylor Arms, who has bravely assumed the task of making all arrangements, is in correspondence with other institutions in an effort to fit their available dates into the schedule. He has requests for the posters running into 1944.

The importance of sending these posters all over the country is substantiated by an Army officer who saw our War Poster Exhibition and then came to our office to examine the remainder. He writes under date of March 30, "It is my conviction that practically all of the posters in your collection are of the highest standards as regards choice and development of material, craftsmanship and design; and that they most definitely would prove effective in an effort to stamp out the loose talk evil and insure safety of our troops en route for overseas stations."

Hours Pledged

A minimum of five million man-hours was pledged to the war effort by the artists of the United States on April 21 at a corporation meeting of Artists for Victory. Hobart Nichols, president of the organization, conducted the meeting which was held at the Architectural League.

The hours pledged, representing work to be donated by the country's most distinguished artists, will be allocated through Artists for Victory to various phases of the war effort including government agencies, relief organizations, civilian defense groups, etc. One of the major activities of the organization will be a Four Freedoms campaign in which all branches of the art world will participate. Plans for the campaign include national competitions for graphic interpretations of the principles of the Atlantic Charter; national celebration of specially designated "Four Freedoms Days" in September in cooperation with business, industrial, religious, and social organizations; art shows throughout the country during November of the Four Freedoms Competition entries; and an exhibition of national prize-winners to be held in New York in January. Art committees will develop the plans.

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"Anna Seward, The Swan of Lichfield"

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REMINGTON: "The Bronco Buster." Willock Sale at the Parke-Bernet Galleries.

gether with paintings, property of Mrs. Austin J. DuPont and others, will be sold at the Parke-Bernet Galleries on May 6, 7, and 8. With

these goes a selection of objets d'art and decorations including a large group of hooked rugs, Sandwich, and Old Staffordshire glass, fine English and Continental porcelain, watches, fans, and carved ivories. Notable among the silver is a fine two-handled octagonal tray by J. and I. Cox, New York. Canvases are by Morland, Constable, Turner, Fantin-Latour, Hassam, and others. Prints offer views of old New York. The collection may be seen now.

Willock Figurines and Objets d'Art

A LARGE collection of Staffordshire figures and groups, lusterware, Rockingham, Chelsea, and other English porcelains figure in the collection of the late Alice Jones Willock of Syosset, Long Island, which will be sold at the Parke-Bernet Galleries on May 11 through 15 following exhibition from May 8. There is notable table glass of Bristol, Bohemian, and American origin including historical flasks. Chinese porcelains, jades and other hard stones, nineteenth century bronzes by Schreyvogel, Remington, Humphries, and others, English furniture, rugs, and linens complete the group.

Spring Annuals

(Continued from page 24)

show still emerges with a relatively large watercolor section. Eleven prizes give the stimulus of competition. Starting at \$100 and scaling down to \$15, these were won by Charles W. Thwaites, Alonzo Hauser, Robert von Neumann, La Vera Ann Pohl, Hans Kotelainen, Vincent Neuman, Morley Hicks, Tom Dietrich, Karl Priebe, and Gerhard Bakker. The first on this list, Thwaites, receives an additional portrait commission judged on the basis of his Art Institute Prize-winning Rosie.

SPRINGFIELD, MO.

OZARK painters and printmakers for the thirteenth time aired their products at the City Hall Art Museum during April. All artists currently or formerly resident in Missouri were eligible to show and compete for the prizes which were carried off by Frederick Shane, who won \$100 with *Colorado Ranch*, colorful and well organized; by Raymond Kennon, whose *Service Alley*, as best interpretation of a Mid-West subject brought him a similar sum; and by Nina Sheppard, art instructor at Senior High. The following received lesser awards: Muriel Sibell, D. Durst, J. J. McVicker, C. Wilson, Dorothy Fahrney.

AND OTHERS

FURTHER annuals which opened too late to permit either description or the naming of prize winners are scheduled for May. In the far corner of America the Southwest Washington Annual of the Tacoma Art Association celebrates its fourth year with the new procedure of hanging an unjuried show whose honors will be decided by popular vote. Laguna Beach, California, invites a distinguished critic, Arthur Millier, a sculptor, Peterpaul Ott, and Paul Landacre, artist and printmaker, to jury its forthcoming Second National Print and Drawing Exhibition. Moving East we find the Thirtieth Annual of the St. Louis Artists' Guild and Cleveland's great May show (the latter to be more extensively covered in our next issue). This year too, Albany holds its Eighth Annual at the Institute of History and Art. No prizes are awarded but the museum does purchase at least one work. In Providence the Fourth Annual will be selected according to the decrees of sculptor William Zorach, printmaker Arthur Heinselman, and museum director Bartlett Hayes. Zorach, again, assists John O'Connor and Edwin Dickinson to jury the Ninth Annual of Western New York Artists to be held at the Albright Art Gallery, Buffalo.

WHEN & WHERE TO EXHIBIT

COLUMBUS, O., Columbus Gallery of Fine Arts, 19th Annual Circuit Exhib. of Ohio Watercolor Soc. Open to artists born or resident in Ohio. Mediums: watercolor & tempera. Exhibition will circulate in Ohio. Entry cards due Oct. 12; works Oct. 16. Mrs. R. M. Gattrell, Sec'y., 1492 Perry St., Columbus, O.

DENVER, COL., Denver Art Museum, June 28-Aug. 29, 49th Annual Exhibition. Open to all artists. All mediums. Jury. Purchase prizes. Entry cards & works due June 9. Museum Sec'y., 463 City & City Bldg., Denver, Col.

ELMIRA, N. Y., Arnot Art Gall., Dec. 1-Jan. 2, The Work of Elmira Artists. Open to artists of Elmira, Elmira Hts., & Horseheads. All mediums. No jury. No prizes. Works due Nov. 25. Mrs. Jeannette M. Diven, Director, Arnot Art Gall., Elmira, N. Y.

GLOUCESTER, MASS., North Shore Arts Ass'n. Galleries, June 27-Sept. 12, 21st Exhibition. Open to all artists. Mediums: oil, watercolor, etching, sculpture. Jury. Prizes. Entry cards & works due June 11. Mrs. L. Edmund Klotz, Sec'y., Lodge Rd., Gloucester, Mass.

LOWELL, MASS., Whistler's Birthplace, Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Welcott, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

NEW YORK, N. Y., A.C.A. Gallery, 26 W. 8th St. June 13-July 3, Artists in War Production. Open to all artists. All mediums. Jury. Works due May 29 (2 P.M.-8 P.M.) Rob't. Gwathmey, Artists League of Amer., 13 Astor Pl., New York, N. Y.

SANTA FE, N. M., Museum of New Mexico, Aug. 1-Sept. 15, Painters & Sculptors of Southwest 30th Annual. Open to artists of New Mexico. All mediums. No jury. No prizes. Hester Jones, Curator of Art, Mus. of N. M., Santa Fe, N. M.

YOUNGSTOWN, O., Butler Art Institute, Oct. 3-Nov. 1, Ohio Servicemen's Exhibition of Watercolors & Drawings. Open to residents & former residents of Ohio now in service. Mediums: watercolors & drawings done while in service. Jury. Prizes. Entry cards & works due Oct. 1. Sec'y., Butler Art Inst., Youngstown, O.

COMPETITIONS & SCHOLARSHIPS

AMERICAN UNIV. & PHILLIPS MEMORIAL GALL., WASHINGTON, D. C.: One full & two half tuition scholarships for study in creative painting, leading to B. A. degree. Open to high school graduates. Awards to be made on basis of submitted work, or by practical examination at Phillips Memorial Gall. Also two half tuition scholarships in graduate school leading to M. A. degree. For application blanks write President Paul F. Douglass, American Univ., Washington, D. C.

GUGGENHEIM MEMORIAL FOUNDATION: Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y.

HIGH MUSEUM SCHOOL OF ART, ATLANTA: Two full tuition scholarships (one

to a boy; one to a girl) for one year's study. Open to seniors of accredited high schools of Southeast. Entry blank & samples of work must be submitted by July 1. L. P. Skidmore, Director, High Mus. of Art, Atlanta, Ga.

MURAL COMPETITION: \$4500 award for mural design in oil medium for Springfield, Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. For further information, write Frederick B. Robinson, Director, Mus. of Fine Arts Springfield, Mass.

OHIO UNIVERSITY, ATHENS: Two teaching fellowships in art education. Open to qualified art majors holding degree from accredited college. Stipend: \$300 & tuition. Recipient must devote half time to teaching, half to graduate work toward master's degree. Send undergraduate record, photo, & references to Dean Earl Seigfried, Coll. of F. A., Athens, O.

ST. LOUIS SCHOOL OF FINE ARTS, ST. LOUIS: Four full-tuition scholarships for one year's study. Open to all students who wish to enter upon art training. Awards made

on basis of work submitted. Applications accepted until Oct. 1. Kenneth Hudson, Director, St. Louis School of F. A., Wash. Univ., St. Louis, Mo.

SOAP SCULPTURE: \$1120 in cash prizes for sculptures in ivory soap. Advanced amateur, senior, junior & group classifications. Competition closes May 15, 1943. National Soap Sculpt. Committee, 80 E. 11th St., New York.

SYRACUSE UNIVERSITY, SYRACUSE: One full & four half scholarships each in art, architecture & music. Open to high school graduates, who meet entrance requirements. Awards to be made by competition on July 10. Dean H. L. Butler, Coll. of Fine Arts, Syracuse, N. Y.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND: Fellowships for Virginia artists under 38. Open to artists or art students born in Va., or resident there for 5 yrs. Awards to be made on basis of merit & need. Applications due June 1. Mrs. Jno. G. Pollard, Acting Director, Va. Mus. of F. A., Richmond, Va.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBANY, N. Y., Inst. of Arts: Artists of Upper Hudson, to May 30.

ALBUQUERQUE, N. M., Univ. of N. M.: Annual Student Exhibit, to May 15.

ALLENTOWN, PA., Muhlenberg Univ.: Lehigh Art Alliance Spring Annual, to May 31.

ANDOVER, MASS., Addison Gall.: War Cartoons, to May 24.

ATHENS, O., Ohio Univ.: Student Exhib., to May 31.

BALTIMORE, MD., Mus. of Art: Arts in Therapy, to May 9. Canadian Ptg., to May 16. Thorne Amer. Miniature Rooms: Michelson, drawings: Lee Gatch, to May 30.

BLOOMINGTON, ILL., Art Ass'n.: Contemp. Art of Western Hemisphere, May 9-25.

BLOOMINGTON, IND., Indiana Univ.: Regional Building, to May 7.

BOSTON, MASS., Inst. Mod. Art: Art Education in Wartime, to May 18.

Mus. of F. A.: The Russian Icon: Eur. & Near Eastern Embroideries, to May 30.

CHARLOTTE, N. C., Mint Mus.: Middle Atlantic Exhib., to June 6.

CHARLOTTE, N. C., Univ. of Va.: Art in Advertising, to May 31.

CHICAGO, ILL., Art Inst.: Havter, prints, to May 30. Hackett: Ursuleu, May 12-June 10.

22nd Internat'l. Exhib. of Watercolors, May 13-22.

So. Side Comm. Center: 19th Century English Watercolors, to May 31.

CINCINNATI, O., Art Mus.: Currier & Ives: Amer. Prints: Cincinnati Artists & Craftsmen, to May 15. Surrealist Ptg., to May 31.

TAFT Mus.: Ohio Watercolor Soc., to May 31.

CLEVELAND, O., Mus. of Art: Cleveland Artists & Craftsman Annual, to June 6.

COLORADO SPRINGS, COL., F. A. Center: Boardman Robinson Retrospective, to July 1.

COLUMBUS, O., Gall. of F. A.: Columbus Art League Annual, to May 31.

CULVER, IND., Culver Acad.: Hoosier Salon, to May 20.

DAVENPORT, IA., Municipal Gall.: Ptg. & Handicrafts by Amer. Indians, to May 30.

DAYTON, O., Art Inst.: Animals & Birds in Chinese Art: Alumni Exhib., to May 31.

DENVER, COL., Art Mus.: Latin-Amer. Prints, to May 20. Art from Fighting China, May 11-June 1. Four-man Show, to May 16.

DETROIT MICH., Inst. of Arts: Contemp. Amer. Art Annual: Flannagan Memorial Exhib., to May 10.

FITCHBURG, MASS., Art Center: High School Exhib., to May 10. Children's Classes Annual, to May 14.

FORT WAYNE, IND., Art Mus.: Fort Wayne Heroes, to May 12. Australian Show, May 12-31.

GRAND RAPIDS, MICH., Art Center Gall.: Donald Brown, to May 15.

GREEN BAY, WIS., Neville Mus.: Worth Fighting For, to May 25.

GREENSBORO, N. C., Woman's Coll.: Art Dept. Faculty, to May 15.

HARTFORD, CONN., Wadsworth Athenaeum: Indep. Ptg. & Sculptors of Hartford, to May 16. Circus & Merry-go-round Carvings, to May 31.

INDIANAPOLIS, IND., Herron Mus.: Indiana Artists, May 9-June 6.

IRVINGTON, N. J., Pub. Lib.: Irvington Art & Museum Ass'n. Annual, May 3-22.

ITHACA, N. Y., Straight Hall: Walter King Stone, to May 24.

LAGUNA BEACH, CAL., Art Gall.: Print & Drawing Exhib., to May 30.

LOS ANGELES, CAL., County Mus.: Glen Lukens, Ceramics: Rodin, watercolors & drawings, to May 31.

Founda. West. Art: Charter Members Exhib., May 10-June 19.

Municipal Art Comm.: Laguna Beach Art Ass'n. Annual: Calif. Art Club: Service Men, to May 31.

MIDDLETOWN, CONN., Wesleyan Univ.: Student Exhib., to May 23.

MILLS COLLEGE, CAL., Mills Coll.: Faculty Exhib., to May 28.

MINNEAPOLIS, MINN., Inst. of Arts: Animals in Art, May 8-June 7. Chinese Court Robes & Textiles, to June 15.

Univ. Gall.: Camouflage Exhib.: War Posters, to May 22.

MONTCLAIR, N. J., Art Mus.: Georgian Klitgaard, May 2-30.

MONTGOMERY, ALA., Mus. of F. A.: Alabama Watercolor Soc. Annual, May 3-31.

NEWARK, N. J., Art Club: Service Men's Art, to May 31. Museum: Amer. Color Print Soc., to May 30.

NEW HAVEN, CONN., Pub. Lib.: Emily & Ruth Ferry, pottery, May 5-14.

NEW ORLEANS, LA., Arts & Crafts Club: Members Group, to May 31. Student Exhib., May 9-31.

NORFOLK, VA., Art Corner's Gall.: Glenna Latimer, to May 6.

NORMAL, ILL., State Normal Univ.: Univ. of Ill. Student Exhib., to May 14.

OAKLAND, CAL., Art Gall.: Annual of Sculpture, to May 30.

OLIVET, MICH., Olivet Coll.: Drawings by Mod. Eur. Sculptors, to May 10. Old Masters Drawings, May 10-24.

PARKERSBURG, W. VA., F. A. Center: Annual Regional Show, to May 15.

PHILADELPHIA, PA., Art Alliance: Eliz. Page: Planckensee, drawings, to May 14. Van Gogh: Bernheimer: Kingman: Town & Country Prints, to May 23.

Mus. of Art: Mexican Art of Today, to May 10.

Ragan Gall.: Weston: Jas. Guy: Burluk, to May 10.

PITTSBURGH, PA., Carnegie Inst.: Ancestral Sources of Mod. Ptg., to May 6. Nat'l. High School Art Exhib., May 9-29.

PITTSFIELD, MASS., Berkshire Mus.: Thomas Curtin, May 3-30.

PORTLAND, ORE., Art Mus.: Tapestries of 15th-18th Centuries, to May 15. "Ships for the Seven Seas," to May 31.

PROVIDENCE, R. I., Art Club: Group, to May 9. Lay Members of Providence Art Club, May 11-23.

R. I. Sch. of Design Mus.: Contemp. R. I. Art, to May 31.

RICHMOND, VA., Va. Mus. F. A.: Virginia Photographic Salon, to May 22.

ROCHESTER, N. Y., Memorial Gall.: Rochester-Finger Lakes Exhib., to May 31.

ROCKFORD, ILL., Burpee Gall.: Annual Weaving Exhib., to May 31.

SACRAMENTO, CAL., Crocker Gall.: Taubes: Alice Abel: Volz, to May 31.

ST. LOUIS, MO., City Art Mus.: French Engraved Portraits, to May 15.

Artists Guild: Annual of Oil Ptg. & Sculpt., to May 12.

ST. PAUL, MINN., St. Paul Gall.: Josephine Lutz: Student Exhib., May 9-June 1.

SAN FRANCISCO, CAL., De Young Mus.: French 18th Century Art: Chas. Capps, prints: Wilder Bentley, brush drawings, to May 31.

Elder Gall.: Edward Rose, to May 31.

Mus. of Art: Kisa Beeck, to May 9. Yip, to May 16.

Pal. Leg. Honor: Jacob Lawrence: Sottosanti: May 9. Leonardo da Vinci, to May 17.

Chas. Dana Gibson, to May 22. 19th Century French Ptg., May 10-31.

SEATTLE, WASH., Art Mus.: Northwest Printmakers Internat'l. Annual, to May 9.

SO. HADLEY, MASS., Mt. Holyoke Coll.: Karl Zerbe, to May 27.

SPRINGFIELD, ILL., State Mus.: No. Miss. Valley Artists Annual, May 7-Aug. 29.

SPRINGFIELD, MO., Art Mus.: Celine Backeland: Anna H. Huntington, sculp., May 8-30.

SYRACUSE, N. Y., Mus. of F. A.: Beatrice Wose, to May 9. French Ptg., May 11-31.

TOLEDO, O., Mus. of Art: Toledo Artists Annual, to May 30. Toledo Internat'l. Photo. Salon, May 9-30.

TRENTON, N. J., State Mus.: Maps & Map Making, to May 30.

URBANA, ILL., Univ. of Ill.: Collegiate Schools of Architecture Exhib., to May 31.

UTICA, N. Y., Munson-Williams-Proctor Inst.: Appreciation of the Arts, to June 29.

WASHINGTON, D. C., Corcoran Gall.: Milena, May 8-23.

Memorial Continental Hall: Stitching & Weaving Exhib., to Sept. 30.

Nat'l. Gall.: Thomas Jefferson Bicentennial Exhib., to May 15.

U. S. Nat'l. Mus.: George Tobin, drypoints, to May 31.

WELLESLEY, MASS., Wellesley Coll.: Chinese Ritual Bronzes & Ptg., to May 31.

WILLIAMSBURG, VA., Coll. of Wm. & Mary: Watercolors, to May 8. Stage & Costume Designs, May 8-22.

WILMINGTON, DEL., Delaware Art Center: Thorne Eur. Miniature Rooms, to May 31.

WORCESTER, MASS., Art Mus.: Worcester County Artists, to June 30.

YOUNGSTOWN, O., Butler Art Inst.: Combined Clubs Spring Salon, to May 9. Max Weber: Nat'l. Ass'n. Women Artists Prints, to May 23. Ceramic Biennial, May 14-June 13.

ZANESVILLE, O., Art Inst.: Annual May Show of Arts & Crafts, to May 31.

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A.C.A., 26 W. 8 Sarah Lawrence Alumnae, to May 13
Acad. Allied Arts, 349 W. 86 Annual Spring Salon, to May 22
American British, 44 W. 56 Chas. Dana Gibson Retrospective, May 4-15
An American Place, 509 Madison Georgia O'Keeffe, to May 26
Architectural League, 115 E. 40 Nils Dardel, May 3-21
Argent, 42 W. 57 Berta Briggs, to May 1
Salute to Spring, May 3-June 25
Artists, 43 W. 55 Henry Mark, to May 3
Laura Steig, May 4-17
Art Headquarters, 219 E. 49 The 20 Best War Posters, to May 15
Art of This Century, 30 W. 57 Collages, 1911-43, to May 15
Art Students League, 215 W. 57 Student Concors, May 11-22
Assoc. American, 711 Fifth, Burlin, to May 1
Eugene Ludins, May 3-22
Babcock, 38 E. 57 Ernest Lawson, to May 15
Barzansky, 664 Madison, Group, to May 15
Bignou, 32 E. 57 Ancient Chinese & Mod. Eur. Pigs., to June 12
Bonestell, 18 E. 57 Oliver Smith, to May 8
Bonniers, 665 Lexington Sweden's Contribution to the Art, to May 31
Brandt, 50 E. 57 Francis Chapin, to May 15
Brooklyn Museum Internat'l. Watercolor Biennial, to May 23
Bronx House, 1637 Washington Bronx Artists, May 2-15
Buchholz, 32 E. 57 Lipchitz, sculp., to May 8
Henry Moore, May 4-22
Century Ass'n., 7 W. 43 Faiths & Symbols, to May 15
Clay Club, 4 W. 8 Cleo Hartwig, to May 31
Contemp. Arts, 106 E. 57 Csoka, to May 7
Coles: Pytlak; Ritter, May 9-28
Downtown, 43 E. 51 Pigs. selected by Samuel Kootz, to May 8
Jacob Lawrence, May 14-22
Durand-Ruel, 12 E. 57 Wait Kuhn, to May 8
8th St., 33 W. 8 Art Fair, to May 9
Gotham Pils., May 10-31
Ferargil, 63 E. 57 Jas. Rosenberg, to May 9
460 Park, Ten New Portraits, May 3-22
Friends of Greece, 52 E. 57 Contemporary Artists, to May 19
Gall. of Mod. Art, 18 E. 57 Helen Ratkai, May 3-22
Grand Central, Hotel Gotham Portraits of Yesterday & Today, to May 15
Hall of Art, 24 W. 40 Soc. Indep. Artists Annual, May 5-19
Iranian Inst., 9 E. 89 Asiatic Art, to May 5
Kennedy, 785 Fifth Etchings of Spring, to May 15
Kleemann, 65 E. 57 American Group, to May 31
Knodler, 14 E. 57 Salvador Dali, to May 5
Inna Garsoian, May 10-31
Kraushaar, 730 Fifth, Iver Rose, to May 8
Levy, Julien, 42 E. 57 Galvan, to May 4
Lillienfeld, 21 E. 57 Max Ernst, drawings, May 5-25
Loo, 41 E. 57 Jawlensky, to May 29
Alison Stilwell, May 4-20
Macbeth, 11 E. 57 Theo. Robinson, to May 8
Group, May 10-28
Marquie, 16 W. 57 Gerald Davis, to May 15
Matisse, 41 E. 57 30 Years Ago, to May 1
Herbert Matter, photop., May 4-15
Metropolitan Museum Speak Their Language, to May 31
Bruegel Prints; Shaker Craftsmanship, to June 15
Midtown, 605 Madison Gladys Rockmore Davis, to May 15
Milch, 108 W. 57 Childe Hassam, to May 15
Montross, 705 Fifth, Helena Dayton, to May 15
Group, May 3-31
Morton, 130 W. 57 Three-Man Group, May 8-22
Mus. Modern Art, 11 W. 53 Latin-American Art, to June 6
Spanish-Amer. Art of Southwest, to June 13
Newman, 66 W. 55 Group, to May 31
New School, 66 W. 12 Jeffersoniana, May 4-31
N. Y. Historical Soc., 170 Central Pk. W. Portraits of Our Forefathers, to July 31
N. Y. Junior League, 221 E. 71 Contemp. Amer. Masters, May 3-15
N. Y. Pub. Lib., 135 Second Edith Kramer, to May 15
N. Y. Pub. Lib., 331 E. 10 Fay Gold, drawings, to May 10
Nierendorf, 53 E. 57 Julie de Diego, to May 15
Niveau, 63 E. 57 French & American, to May 31
Non-Objective, 24 E. 54 American Non-Objectives, to June 15
Nortyst, 59 W. 56 Boris Margo, to May 22
Pasadoit, 121 E. 57 Rudolf Jacobi, May 3-22
Perls, 32 E. 58 Darrel Austin, to May 8
Pinacotheca, 20 W. 58 Eva Model, to May 1
Puma, 108 W. 57 Scribner Ames, to May 2
Seven Moderns, May 4-22
Raymond & Raymond, 40 E. 49 Byron Randall, to May 31
Rchn, 683 Fifth Speicher, landscapes & flowers, to May 1
Spring Show, May 3-31
Rosenberg, 16 E. 57 Braque; Picasso, to May 1
Abraham Rattner, May 4-29
St. Paul's Guild, 115 E. 57 James Reynolds, to May 11
St. Etienne, 46 W. 57 Josephine Joy, May 3-27
Schoneman, 73 E. 57 Henry Major, May 3-15
Seligmann, 15 E. 57 Robert Francis, May 5-31
60th St., 22 E. 60 J. Wm. Foadick, to May 1
Group, May 3-15
Stone, 555 Madison 19th Century Flower Show, to May 15
Studio Guild, 130 W. 57 Alice Bevin, to May 1
Countess Zichy Master Class, May 3-15
Thannhauser, 165 E. 62 French Art, to June 30
Valentine, 55 E. 57 Zadkine, sculp., May 3-22
Wakefield, 64 E. 55 Wm. Johnson, to May 10
Jeanne Owens, May 11-24
Weyhe, 794 Lexington Colorprints by Young Americans, to June 30
Wildenstein, 19 E. 64 Fashions in Head Dress, to May 29
Willard, 32 E. 57 Dore Smith, to May 1
William Hayter, prints, May 6-22

BOOKSHELF

PRIMITIVES

AMERICAN PRIMITIVE PAINTING. By Jean Lipman. New York, Oxford University Press, 1942. Price \$5.

JEAN LIPMAN'S *American Primitive Painting* is a fine pictorial introduction to a fascinating aspect of American art. The book is handsomely made and full of both interesting and charming pictures in color as well as black and white. It should be considered as a picture book, for its text is short and rather haphazard and, except for the appended list of known "primitives," is of slight value.

The acceptance of the fundamental concepts of modern art in our time has prepared the artist and the public for the appreciation of the aesthetic qualities of primitive art. And as a result we have witnessed an increasing vogue for "primitivism," which Miss Lipman characterizes aptly as an "undiscriminating enthusiasm of discovery and crusade."

Although Miss Lipman seems fully

aware of a lack of clarity on the subject, she has unfortunately not shed much new light on the situation. She has even managed to confuse the central stylistic problems by too servile an attachment to Emanuel Löwy's very astute theories concerning primitive art. She has slipped unwittingly into accepting without question the general misconception of considering as synonymous the "primitive," the "provincial," and the "popular." No lasting contributions to the understanding of this field can be made until these categories are defined and differentiated. The art of which Miss Lipman writes is provincial and not primitive, and any attempt to make it conform to the concepts of primitive style inevitably leads to distortion. The insistence upon the principle of the primitive "memory image," for example, keeps her from recognizing very provincial attempts at illusionism. It diverts her, also, into describing the most patent provincial debasement of complex artistic ideas as examples of primitive vision.

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